

THE  
COMPANION TO A WALK

THROUGH THE

ART TREASURES EXHIBITION

OF

PAINTINGS AND ENGRAVINGS

AT

OLD TRAFFORD PALACE.

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BY AN AMATEUR.

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**No. 1.**

RAILWAY GALLERY.  
CLOCK GALLERY.

| SALOON D,  
AND PART OF VESTIBULE 3.

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PRICE SIXPENCE

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MANCHESTER:

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## INTRODUCTION.

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VARIED as the characters, and infinite as the thoughts, may be of the numerous throng of visitors at the Art-Treasures Palace, I will not suppose that the mental faculties of any individual can be so dormant, as not to receive an impression from the visit that will be more or less awakened as the days of his or her varied life roll onwards in the stream of time ; and be that time short or long with each individual, I will venture to imagine that the general impression may be, when it has passed away, that it was a “ thing of beauty.”

It may be true that, amongst the daily crowd of visitors, circumstances may bring many, alas ! whose better spirits are borne down with the cares and trials of life—those who are suffering from sickness, and some, perhaps, whose earthly affections it has pleased God to harrow up by sorrowful bereavements, so as to bind their best feelings with the cords of affliction—yet, when once within the precincts of the Art-Treasures Exhibition, let even these take comfort for the time ; the passing hours may be worthily employed, they will find no limit to the range of thoughts, the gratification of curiosity, the variety of study which the contemplation of the works of art collected in this rare Exhibition will awaken. Let the visit, then, be for the good of all, evil cannot come from it ; use the opportunity diligently and earnestly, for it is a rare one, and such, probably, as will never again occur.

Many may say, and it is a truthful remark, that in a transient visit of a few hours, there is such a variety to distract the attention in the collection itself—so many living objects of beauty moving to and fro—together with the attractive sounds of music, that any useful purpose can hardly be accomplished. In answer to this, let me advise them to make the best of their time, and if circumstances permit, to repeat the visit again and again.

Others, and by no means a small number of the visitors, may be at a loss to find the quarters in which those treasures lie in the examination of which they would feel most pleasure and interest. Let me direct them to the catalogues. My intention in these pages is to offer them as a companion in their walks along the ranges of paintings, drawings, and engravings ; and though many, far better qualified than myself, might have undertaken the task, which is to begin at the beginning, and if life, health, and time are permitted, to walk with you to the end ; yet, as this task has not yet been accomplished, perhaps my companionship may be accepted for want of a better.

Before commencing the journey, I wish to offer a few observations. My qualification for this task is merely that of an amateur—other occupations, in a long and varied life, have, perhaps, prevented me from being more ; but my feelings towards pictorial art are of a very early date, and have always been in sympathy with those excellent expressions of old Richardson, in his “*Essay on the Theory of the Art of Painting*” (a book, the perusal of which is said to have determined Sir Joshua Reynolds to be a painter), and which, I will now transcribe, hoping that as many of my readers who have not already imbibed the sentiment, will do so now, and carry it with them in their rounds of inspection. Richardson pleads for the Art of Painting as follows :—“If there were no more in reality in it than an innocent amusement, if it were only one of those sweets that the Divine Providence has bestowed upon us, to render the good of our present being superior to the evil of it, it ought to be considered as a bounty from Heaven, and to hold a place in our esteem accordingly.”



Having, then, assumed the diploma of an amateur, I will proceed in endeavouring to impress upon my readers the necessity of feeling the truth, that the Art of Painting is a universal language, uttering its thoughts in form and colour, so as to be comprehended by those of every tongue and every nation through the sense of sight.

Now, when we have brought before us for examination a fine piece of penmanship, as the specimen of a writing master's talent, we are induced to study, and perhaps to admire the beautiful form and clearness of the writing ; and even the quality of the vellum, paper, or other material upon which it is written may be embraced in a part of our admiration. We little regard, perhaps we hardly notice, as if it were written in an unknown language, the beauty or defects of the composition, or meaning of the words and sentiments, having, in the examination, only made use of one sense, that of sight, and such, I am sorry to remark, is too much the practice of visitors to galleries of pictorial art. This arises greatly from the want of a cultivated taste for art, and for want of this cultivation sources of delightful gratification, existing in almost every human mind, are never called into action during life.

But the mechanical part of painting, the hand-writing, which is the management of the pencil,—although this, when perfect, adds grace and attractiveness to any production of an artist,—is not the first excellence we should look for by any means. The impression of the work upon the mind and imagination is the soul and life of the production ; and the perception of the painter's skill and talent in invention, composition, gracefulness, harmony of colouring, and, above all, truthfulness, are the sources of exquisite mental delight to the spectator who is able to comprehend them. And if there is truth in these remarks, the reader will understand what a combination of excellencies are required in any one man to make a perfect painter ; and as it is in vain to expect perfection in any human being, we must be content to enjoy the excellencies and beauties we can perceive in works of art placed before us, and allow them as excuses for defects which are inseparable from humanity.

But further to prepare my readers, let me entreat them to take

up these ideas. Painting, as I have previously stated, is a universal language, speaking to the mind through the medium of form and colours, as letters and words do in language. On entering a gallery of paintings, therefore, we ought to compare them to a library of books; and as in written language the productions of some authors are most suited to the temper of our minds, or the purpose of our studies for instruction or entertainment, these perhaps will be the objects of our search, and selected for perusal. But there may be many rare and valuable books on the shelves, by authors of the highest order of intellect, which are beyond our comprehension, as treating on subjects on which in the course of our educational instruction we have been left in perfect ignorance; and yet they are written in our common language, and if we desire to learn their value and beauty we must study these with deep attention, and are probably happy to receive the assistance of a qualified teacher to assist our progress. Again, as in books, so in the pictorial art: many authors have taken up subjects, and treated them in such a manner as to be repulsive to our moral and religious feelings. It is to be regretted that it is so; but as we have no power to remove them, let the volumes remain on the shelves, and the paintings hang on the wall, under the silent contempt which they deserve. We have also to observe, that in Roman Catholic countries,—before the art of printing was common, and even to the present date,—many paintings have been executed for religious purposes, to hang in churches, public or private chapels and oratories, with the sole purpose of exciting devotional feeling, just as little breviaries, books of prayer, and sacred poetry have been published. It would be well if we could know the history of every painting that is worthy of notice; perhaps it would be an inducement to pass more liberal and generous judgment on the works of some of the old masters than the public are inclined to do.

In our excursion, then, we must consider ourselves as passing by volumes of divinity, poetry, history, sacred and profane, ancient, modern, and fabulous; biography; travelling companions and guides, by sea and land; tales of high and low life; sketches of interesting

domestic scenes, and rural beauty, simplicity, and magnificence ; with many volumes of fantastic imagination, and others of lighter reading ; and we must consider the pages of the volumes as spread open before us, exciting our attention in a language we can all understand,—some, no doubt, better than others.

Thus prepared, let us set out on our journey ; and I will, if you will allow me, be your companion. Having arrived at the Old Trafford station,—for I will lead you in by the railway entrance,—we are first attracted by the wall on the left, on which hang the following paintings, in the catalogue page 65, called the Railway Gallery :—

## RAILWAY GALLERY.

928. "Holy Family" ..... Pellegrino Tibaldi—1527-1600.  
*Sir Humphrey de Trafford, Bart.*

As a composition, exceedingly graceful and pleasing. The Virgin mother's countenance is full of maternal affection, mingled with reverence for the sleeping child; and the left arm is gracefully stretched backward to prevent the playful St. John from disturbing the peaceful slumber of the sleeping child.

927. "The Five Saints" ..... Titian—1447-1576.  
*H. C. Oakover.*

As far as can be observed at the height at which the painting is hung,\* the expression of character in the countenances is remarkably fine; and if they are true portraits of the individuals who hold prominent characters in history, viz,—Isidore, Ignatius, Frances Xavier, Theresa and Philip Neri, as the catalogue informs us, it is of high value on that account alone.

926. "A Sea Port" ..... Salvator Rosa—1615-1673.  
*Duke of Richmond.*

A remarkably fine specimen of the works of this noble painter, and doubtless a truthful representation of the scene and form of the shipping of that day. It is well to remark how carefully the tones of colour are maintained, so as to produce atmosphere and distance, even in the masts and rigging of the boats and vessels. It is also painted with great care.

925. "A Female Reading" ..... Carlo Dolci—1616-1686.  
*F. Edwards, Esq.*

Simple and graceful, and the well-managed light and shade produces powerful effect. A beautiful head, and the drapery in noble folds.

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\* In this remark, and any others which may refer to the situation of the several paintings in this Exhibition, I by no means intend to reflect any blame on those gentlemen who directed the disposal of the paintings on the walls. I am well aware of the difficulties and the pressure of the time of preparation for the opening; of the different times at which the precious objects arrived; the necessity of their immediate disposal when they did, and the want of space to allow of choice of position,—the only wonder is, how much was so well accomplished, and the feeling of gratitude should exist in every visitor's breast, for the high gratification he receives from the visit.

- 924 "Three Angels".....Espinosa.....*Sir W. Eden, Bart.*

They may as well be called three cupids, climbing after a bird's nest, of which the arch expression of the one above, indicates the happy discovery. The tones of colour, fine.

923. "Adam and Eve," in Landscape...Alonzo Cano—1601-1667.

*W. Stirling, Esq.*

A singular imagination of the painter. Our first parents have made rapid advance in producing modern clothing, and seem happily reconciled to their lot. Adam's muscles look as if accustomed to labour, but his rustic spade promises to make little impression on the earth, now under the curse, and he seems to have chosen rather a precipitous bank for his first garden. In looking at this painting, I could not help being reminded of (as it is a singular illustration) the two lines which the crazy priest, John Ball, used in his harangues to the common people, in the time of Richard II, previous to the insurrection of Wat Tyler, and which Southey introduced into his drama on that subject :—

When Adam delved and Eve span,  
Who was then the gentleman?

Could the priest or poet have ever seen this painting? The catalogue informs us that it was one of a series of eight, painted for the refectory of a convent at Seville, in Spain. No doubt it was to inculcate the moral truth that man is doomed to labour.

922. "Jacob Kats and the Prince of Orange"...Rembrandt—  
1606-1640.

*Earl of Craven.*

What a pleasure there is in looking at a fine specimen of Rembrandt's power as a portrait painter and colourist. No doubt they are truthful portraits, and finely portrayed. The old man's head and person is full of character; and the simple, open countenance of the young prince, who is evidently repeating a part of his lesson from memory, or replying to a remark of his reverend tutor, is life itself.

921. "Glaucus and Scylla" .....Cesare D'Arpino.

*P. Norton, Esq.*

An imaginative painting; typical, no doubt, of the danger of the rocks of Scylla, on the coast of Italy, opposite to Charybdis. Homer personified them as a monster of hideous forms, with six different heads, each with three rows of teeth; the lower part of the body were dogs that never ceased barking. It seems well painted, but it is a difficult, and perhaps an unfit subject for a painter's art. Glaucus was a sea-god, hence the imagination combined them; but the subject is grossly treated.



920. "A group of vegetables on a table,"... Adrian Van Utrecht  
—1599-1651. *W. Gaedaertz, Esq.*

A large painting, boldly worked, and truthful in form and colour to such an homely subject; arranged without any taste of composition.

918. "Live Fowls"..... Hondekoeker—1636-1695.

*Earl Spencer.*

A grand specimen of this faithful painter of favourite domestic fowls; the composition is exquisite and truthful, and the landscape and sky pleasing and appropriate.

919. "Samuel and Eli"..... Rembrandt—1606-1664.

*Earl of Craven.*

Another fine specimen of this wonderful painter, a fit companion for No. 922, in size and tone, both are exquisite for studies of colour and chiaroscuro by artists and amateurs.

917. "Sunset"..... Van der Neer and Cuyp.

*Francis Edwards, Esq.*

No doubt a truthful representation of the rural scene and river.

If an imaginary one, it is well composed, and it looks like truth. All the effect of a calm sunset is shown, without any display of the exaggerated attempts at effect shown by many painters of modern date. The trees are graceful and natural; the pencil is well handled. Perhaps some better expression of the groups of figures might have been given, but the whole has a character of truthfulness which is always to be admired.

916. "Polyphemus and Galatea" Annibale Carracci—1560-1609.

*Abraham Darby, Esq.*

This is a fine composition in some respects. The fabled shepherd Polyphemus, however well drawn, hardly conveys the idea of the gigantic stature of one the Cyclopien servants of Vulcan, as fabled by the poets; perhaps the figure is brought too near the foreground. The water is not fluid and transparent, neither is its agitation by the moving figures truthfully represented.

914. "Sketch for the Last Judgment" ... Tintoretto—1512-1594.

*Liverpool Royal Institution.*

Painted with great spirit and character, in many of the groups and figures, of such a difficult and almost impossible subject for representation by pictorial art. It is, however, valuable, though hard and sketchy, as a specimen of this master.

- 911 "Sea Piece" ..... Ludolph Bakhuizen—1631-1709.

*Colonel Baillie.*

Part of the sea finely painted. The shipping, as to form and

character, no doubt truthfully represented. The sky heavy, and the whole wanting in atmospheric effect.

912. "A Shore Scene"..... Philip Wouwerman—1620-1668.

*John Walter, Esq.*

A busy scene at the sea shore, with groups of figures full of life and character. The sea and distance delicately painted, but the original tones of colour appear to have been injured by some destructive cleaner or restorer.

913. "Rembrandt's Colour Grinder" ... Rembrandt—1606-1665.

*P. Norton, Esq.*

He is represented as a scribe or steward, with a pen in his hand, and is about to write in a book; and as his eyes are not directed to the pages, perhaps he is employing his mind in a simple numerical calculation. It is boldly drawn, but sketchy, and I cannot divest myself of the idea that it was a study for the scribe Rembrandt has introduced into his celebrated and beautiful work of "The Labourers in the Vineyard," not that there is any resemblance in figure or attitude to the scribe in that painting.

## CLOCK GALLERY.

Passing round the garden chairs, we now commence the ascent of the staircase.

827. "Piazza Di San Marco, Venice"..... Canaletto.

*Earl of Craven.*

In looking at this artist's productions, we always find a character of truthfulness in the scene represented, so life-like, that the best guide-book description of the scene would give but a dreamy uncertainty, compared to what is before us. The exquisite and perfect drawing, the truthfulness of the colours, lights, shadows, and perspective in the buildings, make us feel that we have the scene as perfectly before us, as if we were walking in the streets; and one must judge the artist from this exquisite perfection, forgiving some defects in the representation of water, &c. The tone of this fine painting appears to have suffered from time and bad varnish, and perhaps in some parts it has been retouched.

826. "The Dogana and S.M. Della Salute, Venice" ...Canaletto.

*Earl of Craven.*

This is another grand production of this master, but the defects of the painter's style, in representing the rippling of surface waters, by innumerable parallel semicircular curves, are very

striking in the water, and give the appearance of the reflection of a sky of rounded paving stones about it. But, as I before remarked, let us be satisfied with the excellencies of the painter, and they are rare.

832. }  
833. } “Ancient and Modern Rome” .....Panini.

*Alexander Baruchson, Esq.*

These two fine productions of invention and imagination, representing a series of views of the celebrated productions and localities of the Eternal City, as collected in magnificent halls or temples, are placed too high to be examined with satisfaction; they are, no doubt, highly awakening to the memory and imagination of the spectator; and are, at least, highly ornamental works of art.

829. “A Landscape and Ruins” ... Canaletto.

*Lord Hatherton.*

Probably an imaginary composition; if so, well composed, with powerful effects and contrasts of light and shade; but the white light on the mane of the lion, if the figure of the animal is of white marble, does not correspond with the tone of the rest of the body; perhaps this extreme white has been retouched, or the glazing removed by a cleaner or restorer.

828. “Piazza Di San Marco, Venice” .....Canaletto.

*Peter Morton, Esq.*

A wonderful accumulation of characteristic figures in the square of St. Marco, on the occasion of some religious ceremony; but the tones of the colour of the whole picture have suffered from time, ill-usage, or bad varnish, so as to be wanting in clearness; yet it is a valuable painting, as no doubt truthful to the scene and occasion.

830. Another “View of the Piazza San Marco” .....Canaletto.

*Rev. F. Leicester.*

Probably painted at an earlier date than the last; at any rate, in comparing the two, the faithfulness of the painter is fully maintained.

831. “View of Whitehall” .....Canaletto.

*Duke of Richmond.*

This painting is in fine order, and is, no doubt, a faithful portraiture of the scene as it then was. Canaletto, or Canaletti, was two years in England, in 1749-50, and he then painted the English views.

837. “A Virgin and Child, with Angels” ...Filippino—1460-1506.

*Liverpool Royal Institution.*



In looking at this ancient painting, let us remember that it was the practice to use paintings to excite devotional feelings; and, keeping this in mind, we can look with calmness and pleasure on this, and admire the expression of pious thoughtfulness and holy contemplation. Do not pass it too quickly; it is worthy of attention, if only to take up a portion of the holy sentiments it was intended to awaken, and these will increase as time is devoted for the purpose.

834. "The Discovery of Cyrus"... Castiglione... *Duke of Newcastle.*

As a composition, there is much to be admired. The colouring of the child, and the faithful representation of the dog, contrast well with the statuary; but nothing is Asiatic in the character or scene, and therefore it is untruthful, and the mind cannot imagine that it represents the interesting event, and it appears to have been re-touched by a modern hand.

835. "Her own Portrait".....Artemisia Gentileschi—1590-1682.

*Earl Spencer.*

This is a beautiful production, so life-like and truthful that it makes one long to visit the productions of her pencil wherever they are to be found. The ease and gracefulness of the figure and attitude, and the simplicity and beauty of the folds of the drapery, are greatly to be admired. I wish it were placed lower down, so as to be level with the eye of the spectator. Ladies and gentlemen, do not pass it by. Artists, of both sexes, especially if portrait painters, study it well!

836. "Landscape" .....Claude Gelee de Lorraine—1606-1682.

*Marquis of Westminster.*

It has been irreparably injured in the tones of colour, and in the distance and trees especially, and probably some of the colours have changed to a darker hue. Many might wonder that Claude had so great a name, if they only saw this production of his pencil.

838. "Dismissal of Hagar".....Rembrandt.

*The Earl of Denbigh.*

There are some subjects which this mighty magician in colours could not properly imagine or represent. As a composition it is contemptible,—untruthful in all that the mind can imagine of such a scene. Hagar looks like a plump-cheeked country girl, instead of Hagar the Egyptian, and Abraham like a travelling rhubarb merchant; and the bridge and architecture in the background is equally inappropriate to the scene. I cannot tolerate it.

839. "St. Peter" .....Guercino.

*William Drury Lowe, Esq.*

A fine painting, with a character of devotional sorrow. The denial of our Saviour must have ever been an undying thought with him; and as St. Peter has firm possession of the golden keys,—one of heaven and one of purgatory, I suppose,—he may well be represented as advanced in age.

840. "The Raising of the Siege of Vienna by John Sobiesky"....  
Thomas Wyck—1616-1668. *Hon. Warren Vernon.*

A battle piece, finely composed; but there is something grotesque and false in the proportions and drawing of some of the figures and horses.

843. "A Trial Scene," a sketch.....Egbert Heemskerk—  
1645-1704. *J. Tollemache, Esq.*

Perhaps a truthful sketch of a formal scene. Some of the countenances and figures are full of character.

842. "The Entrance to the Sepulchre"...Rembrandt—1606-1664.  
*Her Majesty, from Buckingham Palace.*

A superb example of Rembrandt's power as a colourist; but, as usual when treating such subjects, he seems to have had a defective imagination, and all the figures are grotesque and wanting in appropriate character; yet, as a specimen of his colouring, it is a gem of art which must be highly valued.

841. "Neptune and Amphitrite".....David Teniers—1582-1649.  
*Richard Baxter, Esq.*

A pretty composition, highly finished, and harmonious in colour; but it should be lower down, as a cabinet picture, to be seen to advantage.

844. "A Plain, traversed by a River" .....Rembrandt.  
*H. F. Hope, Esq.*

An oval landscape of great beauty; the sky is remarkably fine, and the composition well illuminated. I should not have supposed it to be a production of Rembrandt, but I suppose this is well authenticated. I wish it was hung lower, as a cabinet picture of that size ought to be.

845. "Landscape" .....Mindert Hobbema—1660.  
*George Field, Esq.*

A sweet quiet rural scene, with the reflections on the water, and glancing lights and shadows, beautifully bright, clear, and true.

846. "A Landscape" .....Philip de Koning—1618-1689.  
*Samuel Barton, Esq.*

An extensive scene, and no doubt a truthful representation, not chosen for any picturesque beauty—the stiffness of the

regular zigzag of the river, is as much overcome as possible by the artist's management of the lights and reflections. The painting unfortunately is placed so low down that the iron protecting rail which runs round the gallery, just passes horizontally across the middle, so that at the proper point of view, only two separate halves, the upper and lower can be seen at the same time.

847. "Small Landscape with Cattle." ..... Jacob Ruysdael—  
1630-1681. *Earl of Ellesmere.*

A small dark landscape, with a heavy and not very atmospheric sky, perhaps there are beauties, but it is very difficult to discover them.

848. "St. Jerome" .....Pietro Laurati.  
*Colonel Meyrick.*

The subject chosen and painted no doubt for a religious purpose.

849. "Head of the Saviour" in profile .....Unknown Artist.  
*Colonel Meyrick.*

An inscription below states that it was copied from an eminent painting at Constantinople, for a particular purpose.

852. "A Landscape" ..... Ruysdael—1630-1594.  
*Earl of Wemys and March.*

A simple rural scene, with a bright and artistic display of light in the sky and middle of the composition.

851. "A Landscape and Canal" ..... Ruysdael—1639-1681.  
*Earl of Wemys and March.*

This appears to have been re-touched since it came from the painter's easel.

850. "View of Venice, with the Landing of an Ambassador".....  
Canaletto. *Earl of Warwick.*

This magnificent painting bears the character of the truthfulness of the artist, as many of his excellencies are displayed in it.

853. "A Calm" ..... Jan Van de Kapelee—1650.  
*Earl Spencer.*

Perhaps it is not so rich and tender in the tones of colour as when first painted. The artist has attempted to lead the eye into distance by the perspective of the boats, but there is a want of atmosphere, and the calm of the sea is not sufficient to cause more than a smooth swell, which might allow the perfect reflections of the shipping, but not the numerous ripples at narrow distances as the waters meet the shore.

- 854 "The Tower on the Tiber" ..... Claude Gelee de Lorraine.  
*Lord Scarsdale*

This is a beautiful production of this admired artist, but placed so low, that the iron-bar, mentioned before, crosses it in the middle, so that it cannot be viewed to advantage.

857. "Landscape" ..... Mindert Hobbema—1660.  
*Edward Lloyd, Esq.*

This is a beautiful composition, but it has been injured, I think, by restorers, and the glazings from the branches of the trees in the bright light have been removed, to its great injury in tone. It may not be generally known to gentlemen collectors of paintings, that some of the Dutch and German masters were in the habit of painting the grounds of their high lights, even to making out the leaves of the foliage and other details, with pure white, and then glazing over this ground to give the necessary tint and tone of colour. Now, when old varnish is removed by friction of the hand or other means, however carefully this may be done, a portion of glazing colour will probably be removed from all the high lights, to the destruction of the original tone of the painting.

856. "Caricature of a Lawyer mounted on a Mule, and holding an Owl and a Staff" ... Domenichino—*Lord Harry Vane.*

The mule certainly looks very mulish in form, but the tints of the painting have become so dark that at the height it is hung, it is difficult to make out the character and expression; and in all my remarks I have only honestly and openly stated the impressions I have myself received from the several visits I have made to the paintings, being led or guided by no verbal criticisms, or other book learning, and I trust my readers will have perceived that my remarks bear the stamp of originality, without any attempt at artistic writing, and as such they must stand or fall.

855. "Her own Portrait, playing on the Harpsichord"... Sofonisba Angussola, or Anguisciola—1533-162. *Earl Spencer.*

A curious specimen of art in the 16th century. I cannot observe the peculiar merit.

861. "The Sudarium; or Napkin of St. Veronica" ... Francisco Zurbaran—1598-1660. *W. Stirling, Esq.*

A delicate representation of the head of our Saviour, in his agony, supposed to be impressed upon the napkin with which he wiped himself in his sorrowful agony. The napkin is represented as pinned upon a panel to display it open, but the head is common, and the idea of the subject and miracle not reconcileable to a Protestant feeling.

860. "The Virgin adoring the Infant Saviour" Sandro Botticelli.

Another of those religious subjects, painted for a particular object, and as such it must be regarded. We may suppose the Virgin standing in some quiet retired garden or seclusion at a distance from the public road, and no doubt the intention of the artist in introducing the travellers on the perspective of the back ground is to increase the feeling of the Virgin's seclusion ; there is a display of delicate pencilling and sweet simple expression of countenance, which a pre-Raphaelite may enjoy the study of.

859. "Nativity" .....Federigo Barroccio—1529-1620.

*Lord Feversham.*

Although the colours are harmonious, the composition and characters expressed do not convey, to my mind, a truthful impression of the scene.

864 } "Copies from Juan da Valdesleal" .....Jose Roldan—1849.

865 } *Wm. Stirling, Esq.*

This pair of singular paintings, of which we should be glad to obtain a full history, are finely executed, and are, no doubt, intended to convey to the spectator the religious truth of the vanity of human titles, powers, and riches, by the appalling representation of mortality, when the grave has closed its portals. They deserve to be studied, and the mottoes inscribed will assist to explain the meaning. The date seems too modern.

863 "Birds" .....Hondekoeter—1636-1695.

*Right Hon. H. Labouchere.*

A painting of large size and exquisite beauty. In composition, in colouring, in truthfulness, it is perfect ; and it is delightful to see so noble a work in such excellent preservation. What a glorious ornament for a family mansion !

862. "His own Portrait" .....Hanneman.

*Sir H. Hume Campbell, Bart.*

A finely executed portrait, and the hand in the light beautifully drawn and coloured.

867. "Venice" from the school of .....Canaletto.

*Duke of Manchester.*

A well executed painting in the style of the master.

868. Landscape—1619-1689...Philip de Koning—1619-1689.

*Earl of Derby.*

An extensive view of a flat country, on a large scale, beautifully executed. The sky, the atmosphere, the distances, all truthfully painted, originally ; but this fine work is almost a



wreck, from bad varnish, or bad treatment, it would be well if the noble proprietor would have a good copy of it made by a first-rate landscape painter, of that style of painting.

- |      |   |                                       |   |          |
|------|---|---------------------------------------|---|----------|
| 869. | } | Four "Sketches of Boys at Play" ..... | } | F. Goya. |
| 870. |   |                                       |   |          |
| 871. |   |                                       |   |          |
| 871. |   |                                       |   |          |

There is much to admire in these characteristic sketches,—not only in the grouping and countenances, but in the management also of the light and shadow ; but the protecting bar is in the way of careful examination.

874. "Italian Sea Port and Market"...Jan Lingelback--1625-1687.  
*Earl of Derby.*

A fine painting, full of characteristic groups ; but time, bad usage, or bad varnish, have greatly injured the tones of colour.

873. "A Grand Landscape".....Salvator Rosa—1615-1673.  
*C. M. Phillips, Esq.*

This is probably a composition, but a fine specimen of the master. It does not please me, for want of truthfulness ; nature never produced such rocks and trees ; but this observation applies to almost all Salvator's representations of scenery.

877. "St. Sebastian" ..... Andrea del Sarto—1438-1536.

A fine manly figure of the martyr, with a head and countenance highly expressive of determined calmness and pious resignation. It is a beautiful specimen of a painter's art.

876. "Portrait of a Philosopher pointing to his forehead".....  
Battista Moroni—1510-1578. *Earl of Yarborough.*

The light of the position in which it is hung will not admit of the painter's art being justly examined, but it appears well worthy of examination.

875. "Roman Charity" ..... Isabella dal Pozzo—1666.  
*Lord Scarsdale.*

A fine old man receiving support from the breast of a young woman. Is it not the story of the Grecian daughter ?

880. "St. John and the Lamb at a Fountain."  
*George Hoskins, Esq.*

St. John's countenance is expressive of compassionate affection and humble reverence. The whole is well painted ; but such compositions of imagination on so sacred a subject do not please me.

879. "A Sea Fight".....William Van de Velde—1633-1707.  
*Earl of Listowel.*

The ships are perhaps truthful, but the sea is not well painted, although the reflections are artistically placed and may be admired. In looking at this painting, the massacre by the Russian vessels-of-war on the Turkish fleet at Sinope was called to mind, and I could not help priding myself on being an Englishman, and satisfied that no English man-of-war would continue to pour her broadsides upon an enemy's vessel on fire and about to blow up, but would send out her boats to the rescue even in the midst of the raging battle, if circumstances permitted.

878. "A Holy Family" ..... Schidone—1530-1615.  
*Samuel Barton, Esq.*

Fine grouping and composition; the heads of the Virgin, her companion, and the infant Saviour are to be admired for their grace and beauty.

882. "Sea Coast; Boat taking in Cargo"...Ludolph Bakhuizen—  
1631-1719. *Henry J. Hope, Esq.*

A beautiful painting, with admirable sky and clouds, and in-flowing sea; but the iron bar before mentioned prevents the painting being seen to advantage.

881. "Assumption of the Virgin"..... Guido Reni—1575-1642.  
*Earl of Ellesmere.*

Beautiful as are the countenances and expressions, and nobly as the drapery is painted in its graceful folds, yet I am not pleased with it; and the fiery sky and ill-formed clouds, give any impression but that of a heavenly region and atmosphere; yet I believe this large painting is much admired, and thus I must plead my dulness.

886. "Carlo and Ubaldo Embarking" ..... Claude Gelee le  
Lorrain—1600-1682. *W. Mosely, Esq.*

Another Claude, and a beautiful one also; but it is, unfortunately, placed behind the iron rail, and cannot be viewed from a proper distance to advantage.

885. "Landscape, with Hagar and Ishmael"..... Salvator Rosa.  
*Lady Dunmore.*

One of the finest landscapes of this noble artist; but Hagar and Ishmael never could have been there, a group of banditti would have been better.

883. "Holy Family" ..... Schidone—1580-1615.  
*Earl of Yarborough.*

A fine composition, and well painted; but Joseph is represented as too old.

884. "St. Catherine"..... Luca Longhi—1507-1580.  
*G. Cornwall Legh, Esq.*

This painting may be valuable as a specimen of the master, but in the corner in which it is placed, its beauties or excellencies cannot be distinguished.

887. "The Supper at Emmaus"..... Tintoretto—1512-1594.  
*Duke of Manchester.*

The figures are stiff and formal, as well as the whole composition, and the countenances are only common expressions of the human family; they are said to be family portraits. It is not placed in a good light.

894. "An Old Man"..... B. Denner—1685-1747.  
*Francis Edwards, Esq.*

Seems to have all the beauties and the exquisite finish of this painter, but placed too high for desirable observation.

895. "St. Francis" ... .. Cigoli.  
*P. Norton, Esq.*

The expression of the Saint seems violent and agonising, and the contrast of colours for effect not pleasing; perhaps it has been re-touched by a modern hand or restorer.

- 896 "The Death of Leander," and } David Teniers—1582-1649.  
 897 "The Triumph of Neptune"... } *Earl Spencer.*

These are two beautiful cabinet paintings, full of harmonious and pleasing tones of colour, the compositions and groupings fine, but the drawing and expression especially, of most of the heads, clumsy and common, which in such small paintings, to be viewed at a short distance, are defects. They appear to have been re-touched.

898. "The Calling of St. Peter"..... Turch Alessandro Orbetto.  
*Cardinal Wiseman.*

A beautiful cabinet curiosity, forming one of those rare gems of art which it is so pleasing to meet with in galleries of paintings. It is painted on a slab of lapis lazuli, of which the blue and golden veins form the fanciful ground of the sky, and therefore, it should not be judged as a painting, but the composition of the group of figures is excellent.

899. "A Male Head"..... School of Bellini.  
*Christ Church, Oxford.*

It is placed too low to be seen with advantage.

900. "Sposalizio" ..... Murillo—1618-1682.  
*Earl of Listowel.*



Painted, no doubt, for a church or private chapel; it has grace and beauty of composition, and much expression, which a Roman Catholic may understand and enter into better than a Protestant.

901. "Sea-port" ..... Claude Gelee de Lorraine—1600-1632.  
*Lord Yarborough.*

Originally, when fresh from the artist's hands, perhaps beautiful in tone as the composition appears to be in character, but time or bad varnish has much impaired this painting.

902. "Landscape" ..... Jan Both—1610-1656.  
*Sir John Nelthorpe, Bart.*

Beautiful in its middle ground and distance.

Two small paintings.—I think one by Collins, and the other by Westall, are placed too high in this part of the gallery to be examined with advantage.

903. "The Expulsion" ..... Albani—1578-1660.  
*Lord Wensleydale.*

The figures painted with moderate talent, and Adam's head and neck twisted round most ungracefully to regard the angel with the flaming sword. As a composition, it is contemptible; sacriligious in expression and design; and the introduction of the base of a modern column, as part of the gate of Paradise, on the right, is ludicrous.

905. "The Death of Saphira" ..... Guercino—1592-1666.  
*John W. Bret, Esq.*

It may be a fine painting, but, in the dark corner in which it is placed, it is impossible to examine it.

906. "Madonna and Child" ..... Stefano Legnani—1660-1715.  
*Sir Humphreg de Trafford, Bart.*

An exquisitely beautiful painting, placed in a dark corner. I will not inquire whether the expression is that which we might expect in the Virgin and child Jesus, but, if human loveliness and beauty can be represented, it is here. In form, colour, composition, gracefulness, what more can be desired? What a noble specimen of humanity in both mother and child! Look at this painting with attention. Every visitor to the Palace, old and young, male and female, should be brought to contemplate this lovely production of art; but, I fear, from the situation in which it is placed, that it is not much observed.

910. "Jephtha" ..... Ricci.  
*D. Hodgson, Esq.*

The scene, the costumes, the architecture, and the crowded accessories, seem to me unappropriate, and therefore untruthful; and as such, I cannot set any character of value upon this painting.

909. Small "Holy Family" ..... Titian—1447-1576.  
*J. Bayley, Esq.*

903. "A Dead Rabbit".....Gerard Dow—1630-1680.  
*R. Napier, Esq.*

A clever and highly-finished little bit of this master, and therefore valuable, if genuine, as a specimen.

907. "Mary Queen of Scots".....Francois Clouet, called Jeanette—1540-1560.  
*Earl Spencer.*

No doubt a true portrait, painted in France, of this celebrated and unfortunate queen, and therefore, of high value.

915. "St. Romualdo among the Friars of his Order".....Andrea Sacchi—1598-1661.  
*J. P. Nichols, Esq.*

Placed in too dark a corner for examination, but probably, a good painting, if we may judge from the noble folds of the drapery.—From Rogers's Collection.

918. "Fowls" ..... Hondekoeter—1636-1695.  
*Earl Spencer.*

Excellent, as are all the paintings of this artist.

"Rubens and his Wife, as Joseph and Mary on the way to Jerusalem".....Rubens.

A painting displaying fine colour, but he has represented Mary as far advancing to have another child, and it is to be regretted that the artist made such a mistaken use of his person and that of his wife, of whom, no doubt, these are correct portraits.

888. A Grand "Landscape" ..... Swanevelde—1620-1690.  
*G. Cornwall Legh, Esq.*

It seems a fine composition, much in the style of Poussin; but it is placed in a bad light, and the tones of the colour are dark and obscure.

889. "A Cardinal" ..... Velasquez—1599-1660.  
*W. W. Burdon, Esq.*

A finely painted portrait.

890. "Jupiter and Antiope" ..... Nicholas Poussin—1594-1665.  
*Earl of Listowel.*

Perhaps there is some mistake in the title; it is better painted, than the subject merited.

892. "Landscape".....Claude Gelee le Lorrain—1600-1682.  
*Earl of Yarborough.*

A beautiful specimen of Claude, highly to be admired for its composition and sweet tones of atmospheric colour; the distances most delicately expressed.

893. "The Coronation of the Virgin"...Juan Vicente Joanes—  
1523-1579. *Alfred Stowe, Esq.*

Suited to a Roman chapel or oratory.

891. An "Ecce Homo" .....Andrea Solario—1548.  
*George Herring, Esq.*

Finely painted—majestic head deeply contemplative, humble, meek, and resigned, and the drawing and management of the light and shade much to be admired; said to be the masterpiece of the painter.

689. "Hogarth painting the Comic Muse" ... William Hogarth.  
*H. R. Willet, Esq*

It is a portrait full of life; and the hand with the mallet stick is most gracefully drawn. No doubt, a truthful portrait, and, as such, highly valuable.

688. "Eagle Tower, Caernarvon Castle"..Joseph Farrington, R. A.  
*Adam Lodge, Esq.*

Appears to have been a good painting, but has suffered from bad varnish or medium.

686. "Prince Arthur and his Jailers" ... Stothard.  
*J. H. Green, Esq.*

This is well-known, as it was painted for, and engraved in, the Shaksperian Gallery of Alderman Boydell. It hardly comes up to the spirit of Shakspeare's affecting description.

685. Portrait of "Pio Nono" .....Seitz.  
*Miss Orrell.*

Is a spirited portrait, and perhaps a good likeness.

684. "A Boar Hunt" .....Vallati.  
*William Earle, Esq.*

A truthful and spirited representation of animal strife.

683. Scene in the "Affghan War" .....George Jones, R. A.

Most likely taken from description, and characteristic; but the clearness of the colours and their tones are quite changed, and the atmospheric effect, if ever good, of the distant mountain passes is quite obscured.

- 659a. "Prayers to the De'il".....Sir D. Wilkie.  
*Wynn Ellis, Esq.*

A sketch in which he gains no honour, either by the painting or the subject.

659. "Napoleon crossing the Alps" ..... Paul de la Roche.  
*John Dillon, Esq.*

Highly characteristic ; and from his severe and thoughtful brow, perhaps, the contemplation of the difficulties, and of the chances of defeat by the elements, may be troubling his mind.

682. "A Holy Family" ..... Rohden.  
*Miss Orrell.*

Clear and beautifully painted, affecting the style of the old masters ; perhaps the hand of the Virgin is rather too large in proportion, and the distance wants atmosphere.

687. A Composition ..... Painter unknown.  
*Major-General Angerstein.*

For what purpose this is suspended on the walls I cannot imagine.

656. "The Temples at Pœstum" ..... Ed. Hottenroth.  
*William Earl, Esq.*

A fine subject ; and the buffaloes in the foreground true in their form and character. The attempt at atmospherical effect, however, from want of proper tone, does not look like nature.

- 680 "Christ teaching Humility" ..... Ary Scheffer.  
*John Aikin, Esq.*

The head of our Saviour is beautifully painted, in the artist's weak and chalky style of colouring. The folds of the drapery are also graceful, but convey the idea too strongly of being painted from a lay figure. There is also a sternness in the features of our Saviour, so that the little boy seems to have a certain timidity of approach, as if he was doubtful of the kindness of his reception ; but this may be intended by the artist for the expression of reverential fear.

679. "Virgin and Child," ..... Rohden.  
*Miss Orrell.*

Is this a copy from an old master ? It is a pity that modern artists take up this subject so often, and especially as so few succeed.

N.B.—There is a striking life-like Portrait hanging above, without a name or number.

678. "The Queen of Hungary distributing Alms."... De Keyser.  
*His Majesty the King of the Belgians.*

This is a beautiful composition, and abounds with pictorial beauty. The Queen is beautiful in countenance, and graceful

in figure and attitude. The countenance of the poor woman in the foreground is highly expressive, and fine in colour, and her hands are expressed with all the beauty and truthfulness arising from careful study and an excellent management of the tones ; but it appears to me that the head and body of the young man who supports the woman on his knee are too far thrown back, and too small in proportion, so that the leg shown under the woman's arm does not appear to belong to him.

676. "The Emigrant's Farewell" ..... Tidemand.  
*Mrs. L. Reiss.*

The scene conveys a vivid impression of what we may conceive to take place at such a family parting, and therefore we must admire the talent of invention and composition of the painter, and it is well painted.

675. "Looking for the Fisherman's return" ..... Rudolph Jordan.  
*Hy. Houldsworth, Esq.*

Another scene, well imagined, and composed by a different artist, and for a different subject ; the groups are truly characteristic, but there is a want of distinctness, probably owing to bad varnish.

677. "The Deliverance of St. Peter" ..... Seitz.  
*Lord Overstone.*

It is an odd imagination of the painter to have placed St. Peter and the Angel behind a large iron grating. I suppose the bright light in the prison cell is from the angel. Where else can it come from ?

673. "Drove of Sheep" ..... Verboekhoven.  
*F. Perkins, Esq.*

A hard painting, and wanting in natural tones of colour.

674. "Incredulity of St. Thomas" ..... B. Overbeck.  
*A. B. Hope, Esq.*

Of the modern German school, telling too much of the studies of drapery and models in the studio. It is deficient in colour, defective in the lights and shadows, and, however artistically painted, there is little to admire in the countenances, attitudes, or expression.

670. "Swiss Landscape" ..... A. Calame.  
*R. H. Greg, Esq.*

The trees and middle distance beautifully expressed.

671. "Market Scene by Candlelight" ..... P. Van Schendel.  
*Jos. Dingwall, Esq.*

A difficult subject but the grouping and composition is characteristic and truthful; perhaps the light from the candles is rather more than they would give at the distances expressed so clearly in detail.

672. "Vittoria di Albano" ..... H. Vernet.  
*J. B. Hewitt, Esq.*

A fine portrait, full of truth and expression, and beautifully painted.

667. "Swiss Landscape" ..... A. Calame.  
*P. Fairbairn, Esq.*

Shewing much talent in the painter, but wanting in atmospheric tones.

- 668 "The Magdalen" ..... Ary Scheffer.  
*Mrs. Schwabe.*

Weak in colour and effect, and untruthful to the subject intended to be represented.

- 669 "View of Nice—Early Morning" ..... W. Wyld.  
*James Fairburn, Esq.*

Beautifully expressive of atmospheric effort; and the drawing seems so perfect as to convey the idea of a truthful representation; the foreground is especially well painted and coloured, perhaps a little broken tint on the distant flat mass of mountain would have improved the effect.

- 666 "Cattle" ..... Rosa Bonheur.  
*James Fallows, Esq.*

The cattle are well drawn and painted, and the whole scene is so simple and truthful, without any attempt at artistic effects of colour, that this painting stands in a very high order of merit; but it is placed too high to be seen to advantage.

- 665 "Christ weeping over Jerusalem" ..... Ary Scheffer.  
*Robert Barnes, Esq.*

Neatly and carefully painted, but, like all the works of this artist, wanting in expression and colour—and telling too much of the studio and the flat style of colouring more suited to works in fresco.

- 664 "Cattle Piece" ..... C. Troyon.  
*M. Uzielli, Esq.*

The cattle well painted and truthfully expressed.

- 662 "Landscape and Cattle" ..... Rosa Bonheur.  
*A. H. Novello, Esq.*

Another of these simple natural representations of this admirable artist. There is a truthfulness, boldness, and simplicity in her works, which are exceedingly pleasing. Sky, cattle,



landscape, all equally good. She must have an eye to see, and a hand to execute, of very rare perfection. How much it is to be regretted that the painting is placed too high to be seen to advantage.

663. "Dante and Beatrice" .....Ary Scheffer.  
*Richard Hemming, Esq.*

There may, no doubt, be many admirers of the neatness and simplicity, which are such prominent features in the style of this painter ; but his works want truthfulness, by which I mean that they do not represent what the mind conceives of the subject, in form or character, and we see before us only a flat painting.

661. "St. Augustin, with St. Monica, his Mother"...Ary Scheffer.  
*Richard Holland, Esq.*

I must apply the same remarks to this as to the others I have noticed of this master.

660. "Venice" .....Ziem.  
*James Fallows, Esq.*

The composition may be like the scene, but there is an exaggeration of colour and tones, which may be attractive and pleasing to some eyes ; there are parts which are not well painted, as the smoke from the steamer's chimney, and the water generally. The painting looks to its best advantage when viewed from a distance.

648. "The Connoisseurs" .....V. Chavet.  
*Thomas Fairbairn, Esq.*

A pleasing cabinet painting, and expressive of character.

- 643 "Francesca de Rimini" .....Ary Scheffer.  
*John Dillon Esq.*

The usual clearness of painting of this master is shewn here and there ; a good expression in the countenance, but the body and limbs of the female are too long for the proportion of the head.

658. "Monument in the Lunipus" .....Edward Falkner.  
*Edward Falkner, Esq.*

Appears to be a truthful design (if it is not an imaginary composition), with a character of good painting.

652. "Mountainous Landscape and Cattle" .....Aug. Bonheur.  
*John Pilkington, Esq.*

A fine natural expression of the scene, so much like in style and character to Rosa Bonheur, that it might be supposed to be from her pencil. If they are brother and sister of a

family, so they are in art. The sky is also beautifully painted in this large picture, and the reflected light and shadow of the clouds deserving of admiration.

681. "Christ Blessing the Little Children" ..... Hess.  
*Henry F. Howard, Esq.*

This is a beautiful composition, and the fine and characteristic expressions of these several countenances are much to be admired. I cannot reconcile my eye to the golden ground—thus depriving the scene of all imagined reality, and placing it in comparison with a tablet sculptured in relievo and coloured; and inferior to that, in wanting the relief of shadow on the flat ground, which the relievo would have.

- 636a. "Study of an Ass" ..... Haydon.  
*Lord de Tabley.*

And a good study by that lamented artist; perhaps in the upper part of the head it is a little too much contracted, making the ass a greater fool than he was naturally.

657. "Sheep and Goat" ..... Verboekhoven.  
*T. Perkins, Esq.*

Truthful in drawing and colour.

653. "Madame de Pompadour" ..... Boucher.  
*John G. Craig, Esq.*

Weak in colour, and wanting in the perfect drawing of the hands, as well as truthful effects of light and shades in the drapery, the folds of which show too much of artifice in form and arrangement.

654. "Jan Steen taking down his Sign" ..... Regemorter.  
*J. H. Galton, Esq.*

This is a beautiful cabinet painting, clearly painted, truthful and characteristic as the imagination can conceive of the scene.

649. "The Young Marauder" ..... Brackeleer.  
*John Anderson, Esq.*

The subject well conceived and expressed.

640. "Indifference" ..... Fichel.  
*Thomas Creswick, Esq.*

651. "The Studio—time of Louis XIV" ..... Meissonier.  
*Thomas Baring, Esq.*

Two pleasing cabinet pieces.

642. "Napoleon" ..... Paul de la Roche.  
*Duke of Portland.*

A speaking portrait of this wonderful man. Who can regard it without being led back to his remarkable character



and deeds, as recorded in his history ? Look at his deep thoughtful brow and compressed lips ! Let us hope, for the good of the human race, in the blessedness of peace, that another Napoleon may never be seen.

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| 644. "First Interview with Faust" ..... | } | Ary Scheffer. |
| 645. "Love Scene in the Garden" .....   |   |               |
| 646. "Marguerite at Church" .....       |   |               |
| 647. "The Vision" .....                 |   |               |

*Samuel Ashton, Esq.*

It is impossible not to admire the talent for invention and composition, and the neatness and perfection of drawing in these four representations of eventful periods in that affecting story ; and in the characteristic countenances, beautifully designed, there is great merit ; and I am happy in expressing these sentiments,—after the unfavourable opinions I may appear to have given of the other works of this artist in the Exhibition.

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| 639. "Landing Fish" ..... | C. Troyson.                        |
|                           | <i>Thomas Creswick, Esq., R.A.</i> |

A beautiful composition, well painted, in boats, sky, and water.

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| 641. "The Losing Game" ..... | V. Chavet.                         |
| 650. "The Duet" .....        | Plassan.                           |
|                              | <i>Thomas Creswick, Esq., R.A.</i> |

Two very pleasing cabinet pictures.

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| 638. "French Port" ..... | J. Vernet.        |
|                          | <i>Lord Ward.</i> |

This is a fine composition, but the sea is not well or truthfully expressed.

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| 637. "French Port" ..... | J. Vernet.                 |
|                          | <i>Earl of Yarborough.</i> |

Another fine composition, but placed behind the iron rail, on a level with the floor, and cannot be seen to advantage.

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| 635. "Franciscans at Service" ..... | Granet.                       |
|                                     | <i>Her Majesty the Queen.</i> |

No doubt a truthful representation of such a scene ; and the effect of light, shade, and perspective, are cleverly managed. The artist has also shewn great talent in the variety of countenances and character in the heads, which are well and forcibly painted.

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| 634. "Martyrdom of the Patron Saints of Seville" ... | Esquivail.                |
|  | <i>Viscount Fielding.</i> |

The countenances, full of appropriate expression, and the folds

of draperies nobly cast and well painted ; but the tone of flesh colour is not of a Spanish climate, neither are the features of the Spanish character ; and there seems a want of truthfulness in the foreshortening of the right thigh, knee, and leg of the female on the right.

633. "Miss Price" .....Artist unknown.  
*Earl of Wilton.*

A beautiful painting, perhaps a faithful portrait ; the head and features are full of simple, kind expression.

632. "The Last Man" ..... John Martin.  
*Sir Walter James, Bart.*

Every painting of this singular man — and, in some respects, great artist — must be regarded as an invention founded upon a keen sense of what is grand and mysterious. Thus, all his works have a singular stamp of originality. How can we wonder, then, that he sometimes failed to give his thoughts the reality of form and colour. In his drawing, attitudes, and colouring of the figures he introduces, he has generally failed. Many of his rocks and mountains look as if designed from models made from cork, to which the minuteness of his touch in finishing tended to justify the supposition. Still, we must not be unmindful that in some of his works,—“The Fall of Nineveh,” “Belshazzar’s Feast,” “Joshua commanding the Sun to stand still,” and the “Illustrations to Milton,” with others,—Martin has produced some splendid productions of invention and imagination, such as, perhaps, no other painter of the English or foreign schools at that period could have attempted with rival success. This small painting of “The Last Man” is by no means the best of Martin’s in the Exhibition ; and it appears to have suffered from change in tone or bad varnish. I shall, therefore, prefer to leave it without remark to the notice of the visitor.

628. "Madame de Montespan" ..... *Mignard.*  
*Duke of Richmond.*

A captivating specimen of womankind, of one whose history is well known ; probably a good portrait, and richly painted.

629. "Italian Pilgrims" ..... Henry Williams.  
*Duke of Richmond.*

A beautiful composition, and probably true in character and expression of nation, costume, and features ; finely painted, with great effect and beauty.

630. "Bay of Salerno" .....G. E. Herring.  
*H. Schunck, Esq.*

An exquisitely beautiful painting, in colour and effect; no doubt a truthful representation of the scene. Its many beauties of drawing and effect are worthy of examination and study.

631. "Lady Hamilton as a Bacchante"—Sketch...Geo. Romney.  
*Lord de Tabley.*

As far as it is finished, it is powerful in effect, and probably a likeness of that well-known character of past history, who would perhaps never have been much thought of but for the association with that of our great naval hero.

624. "The Country Post-office".....*E. P. Ripplingille.*

A composition of great beauty, invention, and character. The groups and single figures are all full of character and truthfulness, and it would afford pleasing study and inspection in repeated visits.

625. "John reproving Herod".....T. R. Herbert, A.R.A.  
*W. Bower, Esq.*

The figure of John is full of character and expression; but I cannot imagine that it represents the scene in the group of Herod and the females, or that their attitudes and expression deserve praise.

620. "The Ancient Mariner" .....J. Severn.  
*The Rev. W. J. Halliday.*

It is a good composition, and seems to portray the poet's mind in this part of the well-known poem of his wild fancy. The painter's task has been a difficult one, and in the transparency and sail, the figure of death, the crew of the boat, and the lights and shadows particularly, he has shown great power in colour and composition. At first sight, indeed, the sun's ray is so strong that you may almost fancy that a ray of real sunshine is falling upon the canvass; still, there is a coarseness in the execution of the painting, which, perhaps, a little more care in execution would have overcome, and would have established for it a high character.

621. "Landscape" .....J. M. W. Turner.  
*Earl of Essex.*

As the circumstances of the late decease of this eminent artist, his gift to the nation, the exhibition of his works at Marlborough House, and the numerous writings and criticisms on his works, in the public and periodical press, are well-known, it seems almost useless to say more on the paintings, drawings, and character of this great man. Let me, however, offer for your consideration the following remarks:—

*First.*—All Turner's works appear to have beauties which, on first inspection, perhaps, are not seen ; but which are to be discovered by careful examination and study.

*Secondly.*—Many of his finest works (paintings in oil) appear to have suffered from change of tone or colour—from his varied experiments with different media, bad varnishes, etc., so that in all the shadows and dark parts of his paintings, his transparent shadows have become darker in tone, and in some instances have lost their transparency altogether—in others, the tones of the colour have altered, so that many of the original beauties are lost, and are hardly to be discovered, except under close examination and favourable light.

*Thirdly.*—Turner is not only entitled to the gratitude of the nation for his valuable bequest to it, but he must be regarded as having by his works, during a long life, eminently assisted in raising the British school of painting to its present acknowledged character of supremacy, both at home and abroad.

*Fourthly.*—Let me advise those who wish to understand Turner's paintings, and the different styles he adopted, to read, first, Mr. Ruskin's admirable pages on the subject of Turner, beginning with his earliest work—"Modern Painters," and by combining the study of these with other criticisms, both for and against Turner, and making notes from the same, if a professional man or an amateur, he will not regret the time thus applied, which will give him a store of useful knowledge, and open to him sources of pleasure quite unexpected ; and he will then, whenever opportunity is afforded of examining any of Turner's works, be able to do so with satisfaction to himself. After these observations, I will merely, in simple and concise words, state my impressions, as we come successively in the presence of the numerous and valuable works of this artist, in the order in which they are hung upon the walls.

622. "Passing a Road-side Cross" ..... F. Goodall, A.R.A.  
*William Wells, Esq.*

In Roman Catholic countries such scenes are common, and often full of interest, offering the study of groups, costume, and expression of human countenances, which require all the talents of the best artist to do them justice. Perhaps this is a truthful representation of such a scene ; at any rate, it is well painted.

623. "Virgin and Child" ..... W. Dyce, R.A.  
*J. H. Green, Esq.*

Fancifully composed, and wanting in truthfulness, as far as my mind can conceive the subject.

618. "Christopher Columbus in the Convent of La Rabida"...  
Sir D. Wilkie—1835. Price paid to artist, £500.

*R. S. Holford, Esq.*

In this new style, taken up after Sir David Wilkie's visit to Italy and Spain, he did not excel, and there is nothing of high talent, composition, or expression of character, to be admired in this painting.

619. "Hunt the Slipper" ..... Goodall, A.R.A.

*J. B. Neilson, Esq.*

A pleasing composition, but not painted in the best style of this master. There is a weakness in the colouring, and a want of truthfulness in the attitudes and countenances, for such an occasion as the scene is intended to represent.

617. "Portrait of himself when Fourteen" ..... Masquerier.

*Miss B. Coutts.*

Nothing remarkable as a painting.

- 616 "Neil Gow" ..... Henry Raeburn, R.A.

*Robert Salmon, Esq.*

A characteristic portrait of the celebrated fiddler, and truthful.

614. Portrait ..... An Unknown Artist.

*Robert Salmon, Esq.*

613. "Sir Walter Scott and his Contemporaries"...T. Faed, R.A.

*A. Dennistoun, Esq.*

Highly interesting as a group of celebrated characters, with characteristic character and likenesses of the individuals,—but there is a flatness in the painting.

612. Scene from "As you Like it" ..... D. Maclise, R.A.

*E. L. Betts, Esq.*

Well drawn ; composed and coloured, with his usual exaggerations.

615. "Lieut.-General Sir Richard Lyttelton"...Pompeo Battoni.

*Lord Lyttelton.*

A remarkably fine portrait, full of character, and no doubt a likeness.

601. "Interior of a Highland Cottage".....Sir D. Wilkie, R.A.

*Earl of Essex.*

No doubt a truthful representation of one of these dismal abodes ; but it is sad to remark that this is one of Wilkie's paintings, which will soon be a wreck, from the cracking and peeling off of the colours, owing to using bad oil, medium, or varnish. It is a warning lesson to painters to use simple drying oil only, of good quality, in their productions.



602. "The Silver Pool" ..... Frederick R. Lee, R.A.  
*Frederick R. Lee, Esq.*

A pleasing, truthful representation of such a scene ; if an imagination, well composed. The lights and reflections in the water well painted.

603. "The Water Carriers" ..... R. Dadd.  
*R. G. Reeves, Esq.*

The colouring indifferent and wanting truth.

604. "Benvenuto Cellini" ..... S. A. Hart, R.A.  
*Alderman Salomons.*

A fine head, rather weak in colour, and artificial in the attitude, and the hand with the modelling tool, especially so.

605. "The Last Judgment" ..... W. Etty, R.A.  
*J. Whitworth, Esq.*

I cannot understand the popular feeling with regard to the value of the works of this artist, and the high prices paid for them. I think it is greatly to be regretted. As there are many of Etty's works in the Exhibition, which I shall have to notice. I shall in this place, openly and honestly state my opinion, as arising from my own feelings, however greatly they may appear to differ from that of many, whose judgment may have much greater weight than mine. Etty's history is well known. When Etty began to study in the Royal Academy—from the naked models—he was remarkable for enthusiastic application and his accurate drawing ; and when he began to paint in colour, there was a delicacy, beauty, and truth of tone in the flesh colour which, perhaps, has hardly been seen since the creations of Ruben's pencil. The picture dealers soon perceived this, and most of his early works fell into their hands, whose only object was, not to encourage art, but to make money, and high prices were asked and obtained ; and the naked figure, in every form and attitude, when highly coloured, was found to be the key to open the pockets of the rich, who were collectors of paintings ; and yet, amongst the whole collection of Etty's works, if there was a just estimation of the noble character that the art of painting should stand upon in the public mind, there is not one, perhaps, that is worthy of preservation from the flames to which, if they were committed in a mass, it would be no loss.

This condemnation may appear too severe,—I shall attempt to justify it. If we look at the picture before us, does it convey any sentiment or idea to the mind of the great and solemn event of the Last Judgment ? To see a representa-

tion of a great number of naked bodies thrown into every extravagant attitude, amidst masses of architectural ruin tumbling about, some ill drawn, and in bad perspective both in lines and tones of colour. Certainly, reason will say no. It is, therefore, *untruthful*, one of the greatest defects in a production of pictorial art.

Had this painting been named the "Result of an Earthquake on a Bacchanalian Assembly," it might have been in character, but even then, it would be but an indifferent expression of such a scene. In every respect it is a worthless production; but I shall defer further remarks upon Etty's works until we come to their places, as hung in the saloons.

607. "The Ferry Boat" ..... George Chambers.  
*Edward Rodgett, Esq.*

A beautiful expression of a sea view. Boats, shipping, sky, and water, all well painted and coloured.

606. "View of Rotterdam" ..... A. Callcot, R.A.  
*Earl of Essex.*

A faithful view, no doubt, expressed in correct drawing and clearness of colour, but not equal to some others of this artist in the Exhibition.

609. "Sea Piece" ..... J. M. W. Turner, R.A.  
*Earl of Essex.*

It is dated 1808; and its beautiful expressions are evidently by that masterly hand, in one of his early styles. The shaded parts and deep tones are becoming too dark, and wanting in transparency.

608. "Wat Tinlin" from "The Lay of the Last Minstrel".....  
J. Drummond, R.A. *John Pender, Esq.*

Apparently a good composition.

610. "Spring" ..... John Linnel, Jun.  
*Jos. Bull, Esq.*

Here is a modern production by a young artist, who is acquiring a great name and popularity, and numerous spectators stand before this pleasing production, expressing their pleasure, and the words, "How pretty!" are often heard from sweet and loving lips. Now this word, "pretty," has, apparently, an unlimited meaning in our language. The Scotch say, when in a butcher's shop, looking at a piece of dead flesh, "That is a pretty piece of beef;" and the same person will use the word when looking at a grand painting, or at some grand view in nature, such as a combination of mountains and valleys, rivers and water-falls; perhaps if

they were looking at Mount Etna in irruption, or the Falls of Niagara. The English say, "That is a pretty girl," that meaning is well understood; but the expression, "What a pretty mess you have got into!" when applied to a quarrel or a tumble in the mud, shows the extensive meaning of this word. It is, therefore, difficult to define.

But let us examine this painting by the rules of art, and, while we admire the patient labour of the artist, the delicate pencilling, the good application of colour, let us see if it is not wanting in truthfulness; and this, as I have said before, is an essential principle and virtue in pictorial art, the absence of which is decisive as to the value of any production of the pencil. It is not to represent objects as they are, when we come to examine them with a close eye or a microscope, and to omit expressing that indistinctness which distance and atmosphere produces when seen with the human sight, thus violating all the laws of aerial perspective, as well as lineal in many cases, and producing harsh and untruthful tones of colour, that ought to be the object of the painter, or to meet with the support and approbation of the public.

In this painting, "Spring," the spectator is supposed to be looking at a pleasing rural scene, having a number of tall trees, of which the stems are more or less covered with ivy and climbing plants. Now, the spectator's eye must of course, as in all cases, be supposed to be on a level with the horizon represented, and the trees must be very lofty, as the proportions of the figures in the pretty group of human beings below enable us to form an estimate. Standing at such a distance that the human eye could embrace as much of the height of the stems, it would be impossible to see so distinctly, and of such magnitude as represented, the small leaves of the ivy. And thus, with all its prettiness of colour (I find this term appropriate), with all the patient labour, and delicate handling of the pencil by the artist, and notwithstanding his earnest desire to be truthful in expression, as evident in the shadows of the trees in the distant field, the whole is wanting in truthfulness as the eye could see it. And this must stamp the character of the painting. I cannot but think that if Mr. John Linnel was to take a mirror into the field, and observe the reflection of such a scene on the glass, that he would acknowledge the truth of my remarks.



## SALOON D.

30. "Captain Thomas Coram" ..... William Hogarth.  
*Foundling Hospital.*

The works of this celebrated painter are so well known, by the innumerable engravings and abundance of printed literary criticisms, that it would be useless to offer more than a few words of notice as we pass those at this Exhibition. This is a spirited portrait, highly characteristic, and cannot be viewed without interest of no common order, as the portrait of a good man and a philanthropist, whose acts and history every one should be acquainted with.

29. "Rome, with the Alban Hills" ..... Richard Wilson, R.A.  
*Earl of Dartmouth.*

It is placed too high to be seen to advantage. The beautiful effect of a sunny Italian sky and distance, and the fine tint of ethereal blue of the distant hills, which have retained their tones in fine preservation, make one desire to have a closer inspection. The trees and foreground have perhaps become much darker in tone than when originally painted. Artists should recollect that Wilson always used the finest ultramarine (at that time a very expensive colour) in his skies and distances.

26. "The March of the Guards to Finchley"...William Hogarth.  
*Foundling Hospital.*

In looking at this painting we are struck with the talent of the painter in his characteristic expression and grouping of figures, generally well drawn and faithful in the costume of the time. The higher beauties of art are not to be found here.

25. "Scene from the 'Beggars' Opera'".....William Hogarth.  
*John Murray, Esq.*

This has all the qualities of characteristic truthfulness.

23. "Portrait of Martin Ffolkes, P.R.S.".....William Hogarth.  
*Royal Society.*

A fine characteristic portrait, sufficient to place Hogarth in a high rank as a portrait painter.

22. "Garrick, as Richard III.".....William Hogarth.  
*Lord Feversham.*

Probably a good likeness of that celebrated actor, and, as such, valuable.

- 19A. "View of Spencer House" ..... William Hogarth.  
*Earl Spencer.*

As Hogarth prided himself on giving a true representation of objects, no doubt it is faithful, but a scene of no general interest at the present time.

12. "Two Children of the Earl of Stamford"... William Hogarth.  
*Earl of Stamford and Warrington.*

These portraits are full of life and spirit. What part in history did the boy sustain who is grasping the puppy's leg, and holding him suspended, disregarding its struggles and cries? It would be curious if this was indicative of his subsequent character.

17. "Scene from the 'Beggars' Opera'" ..... William Hogarth.  
*H. R. Willett, Esq.*

This is a painting gratifying to curiosity as containing the portraits of individuals of certain fame in their day,—Walker, as "Macheath;" Miss Fenton (afterwards Duchess of Bolton), as "Polly;" Hippesley, as "Peachem;" Hall, as "Lockit," on one side in a box; "Sir Thomas Robinson," very tall and lean; "Sir Robert Fagg," a celebrated horse-racer, fat, with short gray hair. It was painted for Rich, the harlequin, and master of the theatres in Lincoln's-inn-fields and Covent-garden; and no doubt, as painted by Hogarth, they are faithful portraits.

15. "Hogarth, full length, painting the Comic Muse"... William Hogarth.  
*H. R. Willett, Esq.*

A striking portrait, powerful in colour; and in character, tone, and chiaroscuro a fine specimen of his great talent.

19. "Rosamond's Pond, in St. James's Park"... William Hogarth.  
*H. R. Willett, Esq.*

There are some parts of this excellent painting that cannot be passed without remark. The subject was stiff and formal, but the artistic skill of the painter, without sacrificing truthful representation, has so managed the lights and shadows that a good pictorial effect has been produced. And let me draw your attention to the buildings in the distance,—how well the light is thrown upon them! and the distinct lines of the architecture, as perfect as the best of Canaletto's. Then the formal piece of water in the foreground, how superior in natural representation to that artist; there are ripples and white lines, but the water looks natural, transparent, and reflective.

24. Small Portrait.....William Hogarth.  
*Earl of Ellesmere.*

An exquisite portrait, characteristic, with fine execution of lights, shadows, and chiaroscuro.

20. Portrait of an "Old Woman" .....William Hogarth.  
*Hon. F. Phipps.*

A fine characteristic head, perhaps a study.

16. Half length portrait of "Mrs. Hogarth"...William Hogarth.  
*H. R. Willet, Esq.*

She was the daughter of the celebrated painter Sir James Thornhill; in all probability a good likeness. She married against the will of her father, but proved an estimable and loving wife to her husband.

28. Portrait of "Frank Hayman"...Sir Joshua Reynolds, P. R. A.  
*Royal Academy.*

21. "Sigismonda" .....William Hogarth.  
*J. H. Anderson.*

There is nothing in the character or painting particularly worthy of remark. It is said to be a portrait of his wife in this character. To know the true story of this painting the various lives of Hogarth should be studied.

6. "Westminster Bridge in Progress" .....S. Scott.

7. "Old London Bridge" .....Ditto.  
*Lord Hatherton.*

Both these are valuable, as, no doubt, faithful representations of the scenes.

18. "Florizel and Perditta" .....William Hogarth.  
*H. R. Willett, Esq.*

Characteristic of the painter's art.

27. "A Convivial Party" ... Francis Hayman.  
*J. Howard Galton, Esq.*

There is nothing particular to remark.

10. Portrait of "Gay the Poet".....J. Vanderbank.  
*John W. Brett, Esq.*

This is a well painted portrait, causing a desire to see more of this artist's productions.

11. "Garrick, as Richard III" .....Frank Hayman.  
*Earl Howe.*

Nothing particular to remark.

5. "Poultry".....Luke Cradock.  
*Dr. B. G. Babington.*

Well painted.

4. "Miss Margaret Cavendish Harley".....Charles Jarvis.  
*Duke of Portland.*

The young lady is represented in a dress, which makes her look like a boy—perhaps the costume of the time. It may be a faithful likeness, and is a fine head.

3. Portrait of Himself .....William Kent.  
*G. G. Vernon Harcourt, Esq.*

Nothing particular.

9. "Bloody-shouldered Arabian Horse," sent over from Aleppo with the Turk and Dog.....John Wootton.  
*Duke of Portland.*

It looks true to the Arabian character of a horse in the head, nostrils, and shoulders.

8. "Dr. Charles Lyttleton, Bishop of Carlisle"...Allan Ramsay.  
*Lord Lyttleton.*

A fine portrait, full of expression.

2. "Mrs. Page, as St. Catherine".....William Aikman.  
*Earl Howe*

A beautiful portrait, but the robes too artistical and artificial in the folds for such a subject.

166. "The Proposal".....G. H. Harlowe.\*  
*Lord de Tabley.*

The grouping and attitudes, artificial ; the drawing imperfect, and the colouring exaggerated ; some persons are pleased with this style, and probably the painter found it was popular.

\* Harlow (not Harlowe, as spelt in the catalogue), was a pupil in Drummond's studio ; and then, for eighteen months, in that of Mr., afterwards Sir Thomas Lawrence. He was of a vain and irascible temper, and was discarded by Lawrence after several unpleasant altercations ; but the immediate cause of their separation is said to have arisen from the following circumstances :—Lawrence used to employ Harlow to dead colour, and he had so great a share in painting a much admired dog, in a portrait of Mrs. Angerstein, that he had the imprudence to claim it as his own work. Lawrence could not forgive this, and Harlow went away, indulging thoughts of artistical revenge. Owing a bill, which he could not pay, at the Queen's Head, Epsom—to be revenged on Lawrence, and to pay off his score at the hotel—he painted a new sign-board, being a clever dashing caricature of Sir Thomas's style, in a back and front view of the Queen, and inscribed under it the letters T. L. Greek Street, Soho, the then place of residence of Mr. Lawrence. After trying his talent at history and portrait, with more or less success, he determined to go to Rome, to study in the Vatican ; he left England in 1818, and completed in eighteen days to the wonder of his many friends there, a copy of Raffael's "Transfiguration." Canova was so pleased at the execution of this, that he introduced Harlow to the Pope. He executed at Rome, several paintings, which excited much admiration ; and he was elected a member of the academy of St. Luke. He returned to England in 1819, full of hope and ambition ; but he had scarcely re-established himself again in his house, 38, Dean Street, Soho, when he was attacked with a fatal illness, which terminated his life on the 4th of February, 1819, at the early age of 32. Had he lived longer, in all probability his later works would have been superior to his earlier productions, and the errors and exaggerations of his earlier works would have been corrected.

165. "The Dee, near Eaton" ..... R. Wilson, R. A.  
*Marquis of Westminster.*

This is a fine specimen of Wilson's talent and power as a landscape painter.

167. "Portrait of himself" ..... R. Wilson, R. A.  
*Royal Academy.*

Nothing remarkable in tone, colour, or treatment; but it may be a good likeness of the painter.

164. "St. George's Hospital" ..... R. Wilson, R. A.  
*Foundling Hospital.*

Probably the likeness of the scene in a circular picture.

162. "Welsh Landscape" ..... R. Wilson, R. A.  
*Sir W. W. Wynn, Bart.*

This is a fine composition in Wilson's best style.

163. "Earl of Sheffield" ..... Sir Joshua Reynolds.  
*Earl of Sheffield.*

A fine portrait in Sir Joshua's best style.

161. "Landscape, with children" ..... Gainsborough.  
*E. Tollemache, Esq.*

The sunny atmosphere and harmonious colouring are much to be admired.

160. "John, Viscount Mount Stuart" ..... Sir Joshua Reynolds.  
*Lord Wharnccliffe.*

Another fine portrait, but with an ear sadly deformed by careless painting, if it was not the copy of a natural malformation.

157. "Mrs. Graham, Lord Lynedock's wife" ..... Sir Joshua Reynolds.  
*Robert Graham, Esq.*

An exquisite portrait of a beautiful female, and the tones of colour are in wonderful preservation. As the portrait has been so much admired, and constantly dwelt upon by the public press, and is deserving of all its praises, it is unnecessary to say more; the painting speaks for itself. I shall only add that Mrs. Graham was the wife of General Graham, who was afterwards raised to the title of Lord Lynedock, after the battle of Barrosa. This beautiful female died early, to the great grief of her husband and friends; and this break in his domestic happiness is said to have determined his entering the army as a profession.

156. "The Blue Boy—Master Buttall" ..... Gainsborough.  
*Marquis of Westminster.*



An exquisite specimen of Gainsborough's talent as a portrait painter. The countenance is full of natural expression and sensible gentlemanly beauty. It was said to be painted by Gainsborough, partly to disprove an opinion of Sir Joshua's, that too much blue in Gainsborough's pictures marred their effect, and perhaps from a feeling of rivalry excited by some remarks of Sir Joshua's on his talent as a portrait painter. At any rate, perhaps the world at the time highly estimated the value of Sir Joshua's opinion, as the painting was not sold until after the artist's death, neither fetching so high a price at the time as it ought to have done, or falling into the hands of any who could duly estimate it, for it often passed to different possessors before it found its way into the Grosvenor Gallery.

158. "Pandora, or the Heathen Eve".....James Barry, R.A.  
*Manchester Royal Institution.*

The singular life of this distinguished painter and eccentric character is well-known, and by the perusal of it we find that with all his eccentricities, there was a prevailing desire to raise the character of the school of his country, which, can hardly, at his period, be said to have had a name or existence. After he returned from his visit to Italy, for which the elder Burke and his brother had furnished the means, Barry passed the remainder of his life in an enthusiastic endeavour, under great personal privation, to raise the character of high art; hence his well-known series of paintings in the rooms of the Society of Arts, and other paintings, often taken from heathen mythology, of which this of Pandora may be considered as a good specimen of his style and talents, and as it belongs to the Royal Institution, Manchester, it should be regarded as the memorial of a man worthy of the respect and admiration of his country, whatever his defects as a painter may have been. In many visits to the Saloon D, I have hardly observed one individual whose eye is attracted for more than a moment, if at all, to this large painting, and it is a useful enquiry to ask why this can be so?

To judge of the composition, we must consider the well-known fable or history of Pandora in the heathen mythology. Let me bring it fresh to the recollection of my readers.

Jupiter, jealous of the presumption of Prometheus, who thought himself little inferior in estimation to the son of Saturn, ordered Vulcan, the artificer of Heaven, to form a woman; and the several deities were ordered to confer upon her each of their individual excellencies. Thus, Mercury bestowed persuasion; Apollo, the power of playing on musical instru-



ments, and tuning her voice to harmony and song; Venus and the Graces were to impart beauty and eloquence—in fact, there was to be no limit to her perfections.

When this wonderful work was accomplished, and Jupiter had named her Pandora, or all-gifted, he trusted to her care a mysterious box, and she was sent to Prometheus, that he might be tempted by her charms to open it; but Prometheus was led by his sagacity to suspect some lurking mischief, and he, therefore, avoided the temptation. Pandora was then sent to Epimetheus, the brother of Prometheus, whose inferior prudence and foresight yielded to her persuasion; the box was quickly opened, and war, pestilence, famine, diseases, and all evil and malignant passions, which had been shut up in the box, escaped and spread themselves over the world. Epimetheus, struck with consternation at his imprudence, wished to close the box; but all the evil spirits had fled, and Hope only remained at the bottom, and is still supposed to be retained as the sole supporter of man amidst the evils which surround him.

Whatever the beauty of the moral of this story, when properly understood, the difficulty of giving expression to the fable,—the personification of the characters for instance, for who could paint a Pandora?—would have deterred most painters from attempting the subject, especially on the scale the artist had chosen.

Not so Barry. His ambition and his enthusiasm knew no bounds; the warnings of past experience and the advice of friends were of no weight. After completing, under great personal self-denial and years of labour, the well-known series of paintings, representing the “Progress of Human Improvement,” in the great hall of the Society of Arts, in the Adelphi, for which, at the time, he would only receive the cost of the material of canvass, colours, and brushes, he commenced a new series on “The Progress of Theology,” of which, this of Pandora was the first.

The fable being now before us, let us examine how the artist has treated it; and though, from the height at which the painting is placed, the partial obscurity of its tones of colour, with but an indifferent light, all the details cannot be made out, we can observe a majestic head and muscular body of a male figure in the centre, as the personification of Jupiter, and on his left, a noble profile of a female face, painted with austere classical beauty, which is Juno, whose well rounded arm is rather ungracefully placed, and the whole figure is in a studied theatrical position. Jupiter appears to

be lifting a golden cup from a salver of the same material, whether to quaff Nectar, or to offer a libation, I cannot determine ; but the Hebe supporting the salver, is not only ungraceful, but her attitude is such, that if not changed or supported, she must fall backwards, from want of proper poise in the figure.

In the foreground, on the right, a statue-like figure, which I suppose is a personification of Mercury, stiff and round-shouldered, is seated. A head amongst a few others behind Juno represents Diana.

I suppose that the almost naked female figure seated on the golden seat in the centre, is to personify Pandora, who, after completion, has been brought before Jupiter and Juno for examination ; and one of the graces is tying on a sandal to complete her adornment, and prepare her for her journey,—this leg appears rather ungracefully stretched out in Jupiter's presence,—and the idea of the attitude of the limb and the attendant, seems to me to be taken by Barry, from the celebrated painting of Guido Reni, "*Venus attired by the Graces*," now in our National Gallery. The rest of the painting is filled with figures, all apparently correctly drawn, but hard and statue-like, as most of his figures are. The colouring is flat, hard, and unpleasing, and the position of the newly-formed Pandora, just brought into the presence of the superior deities, seems anything but what it should be ; yet we cannot behold this painting and think of the artist without receiving a good deal of instructive reflection, and, if my remarks appear severe, unjust, or uncalled for, I trust some other superior judgment will point out beauties which I have been unable to discover in this work.

The painting conveys a valuable lesson to a young artist. Enthusiastic, laborious, and self-denying as Barry was, he attempted the highest department of art, and failed in its execution. He wished to raise the character of the school of painting in England ; but he made a mistake in his mode of instruction. He could not expect that the personification of personages of fame in heathen mythology, could be popular in the minds of a people whose education had not led them to such studies, and who, rather by religious sentiments, were taught to feel a repugnance to them ; and his stiff and formal adherence to cold, classical models, and unattractive tones of colour, could neither be understood or enjoyed, either by those few who had a taste for pictorial art, or those entirely wanting on that subject. Hence we may perhaps discover the reason why it was so little

admired at the time, and is still regarded with indifference. I may here relate an anecdote which is characteristic of the man, and which also conveys the comfortable reflection that Barry was never without a small supply of money for necessary supplies to support life. A respected friend, who is now gone to his rest, told me that when he was a boy he recollected Barry well, and that he sometimes met him at the tables of the few who invited him, and whose invitations Barry would accept,—for he had peculiar reserve in this respect,—and that Barry always made it a condition that he would not accept the invitation unless he was allowed to put a shilling under his plate ; and this he never failed in doing. Barry died in 1806.

155. “Mrs. Anderson Pelham Feeding Chickens”.....Sir Joshua Reynolds. *Earl of Yarborough.*

We cannot but admire the natural and graceful attitude of this portrait, and the speaking expression of the countenance ; but the tones of colour have sadly changed since it was painted.

154. “Robinetta” ..... Sir Joshua Reynolds. *J. Tollemache, Esq.*

There is something in the simple subject, perhaps, that pleases at once ; and the expression of the little innocent head and countenance is greatly to be admired.

153. “The Market Cart” ..... Gainsborough. *J. Tollemache, Esq.*

Gainsborough’s paintings of landscape please from their simplicity generally, conveying to the imagination the idea of a quiet rural scene. In his trees you can recognise no portraiture, and they are often carelessly drawn, but tastefully spread in masses of harmonious colouring, contrasting with a sky well illuminated by a cloud or clouds, spreading a broad light and proportionate shadow. Where figures are introduced, they are always in character with the scene, and drawn with a picturesque boldness of pencil, and with true skill and power in managing the lights and shadows,—of which the painting now before us is a pleasing example.

151. “View in Wales”.....R. Wilson, R.A. *Sir W. W. Wynn, Bart.*

Painted in Wilson’s broad style. It may be a truthful representation of the scene, but it does not bring up recollections of Welsh scenery ; perhaps it was painted after Wilson’s return from Italy, when his style was to endeavour to resemble Claude’s in tone of colour and breadth of light and shadow.

152. "The Contemplative Youth" ..... Sir Joshua Reynolds.  
*J. Tollemache, Esq.*

This is a fine specimen of Sir Joshua's power of expression in youthful countenances; the whole is natural and truthful, in his style of painting.

- 150b. "The Congratulation".....G. H. Harlow.  
*Rev. S. Leicester.*

Another specimen of Harlow's exaggeration in colour and unmeaning prettiness; both this and 166 may, however, be considered as pretty pieces of furniture to adorn a wall.

- 150a. "Mrs. Siddons, as Queen Catherine" .....G. H. Harlow.  
*George Combe, Esq.*

Before Harlow went to Rome, he painted several pictures that brought him some reputation, and perhaps so far flattered his self-esteem that, anticipating future fame and fortune from his works, he resolved on a journey to Italy, to study the world renowned productions of pictorial art, which such a journey alone could give him the opportunity of doing. He had tried portrait painting without success, but a picture representing "Herbert and Prince Arthur," taken from Shakspeare's "King John," received a certain degree of popular admiration; and shortly afterwards a larger work, "The Trial of Queen Catherine," of which the principal characters were portraits of Mrs. Siddons as "Queen Catherine," and John Kemble as "Wolsey," increased his popularity. The production before us is the first representation of that subject, which is on a small scale compared with his larger work. It abounds with defects in drawing, and exaggeration in attitudes and colour, all of which would probably have been corrected had the artist's life been prolonged, and a little humility and honest estimation of his own abilities joined to patient labour and study ever been granted him.

150. "Coast Scene with Cattle"..... Gainsborough.\*  
*John Dillon, Esq.*

This work is placed too high to be seen with advantage.

\* What a lesson this Exhibition ought to give to those who, as patrons of Art, accumulate so many pictures in small rooms that there is no space left from ceiling to floor! Some are placed too low to be seen without kneeling on the floor; others only to be glanced at at the risk of straining the muscles of the neck. Here, in this magnificent building, from want of space, and the great number of works so liberally supplied by their owners, we feel the disappointment of not being able to enjoy the pleasure of examining many beautiful productions. If collectors would be contented with buying a few choice works, and would hang them on their walls at moderate dis-

149. "View of the Foundling Hospital".....R. Wilson, R.A.  
*Foundling Hospital.*

It is a small circular picture, and had not the name of Wilson been attached to it in the catalogue, I should have supposed it to be by Hogarth.

148. "Glencoe" .....A. Nasmyth.  
*William Fairbairn, Esq.*

Well painted, with admirable sky and atmosphere, expressing a true idea of that wild Scottish Glen.

147. "Nelson boarding the San Josef" .....John Singleton.  
*J. G. Frith, Esq.*

A simple expression of a scene of national interest, but of no particular merit as a painting.

146. "Bayard Girl" .....Rev. William Peters, R.A.  
*Royal Academy.*

There is much simple and natural expression in this well painted production.

- 145a. "The Recruit" .....George Morland.  
*Christopher Bushell, Esq.*

I shall have more to say of this artist as we pass another of his works. From his dissipated habits, and the rapidity with which he dashed off his ideas, perhaps there never was a painter, the merit of whose different works was more various. The present production is not one in which his talent is best displayed; and, in fact, in the few sent to this Exhibition, but little idea of his real merit, as a painter, can be formed.

141. "Edinburgh" .....P. Nasmyth.  
*J. Tennant, Esq.*

Slightly painted, but conveying an impression that you are looking from an eminence towards the Castle, which, on all sides, forms a fine back ground, and is a striking feature in views of this city.

tances from each other, and, as nearly as possible, on the level with the eye, how much more perfect would be the pleasure, and how much more convenient the examination of them, both to owners and visitors?

For public galleries,—as space must be found,—I would recommend a series of grand hexagon rooms, connected with each other, and well lighted from above. We cannot do better than take a lesson from the bee in her honeycomb; and the ground colour of the walls should be a blueish green. Noblemen and gentlemen of fortune would find that an octagon or hexagon room of noble proportions would be the best, the most pleasing, at the same time, economical form they could adopt for this purpose; and at the corner spaces where they meet, walls enclosing rooms of the common form of a parallelogram or square, convenient closets might be formed to deposit frames, cases, &c.



142. "Gipsies".....George Morland.  
*J. Tollemache, Esq.*

When it is known that Morland, during his short and dissipated life of 39 years, dashed off more than 4,000 specimens of his talent, and that the engravings from his works have been always as popular as his paintings, there must be some reason for this universal admiration. Let us enquire for a moment what could be the cause.

First, he chose subjects which could be understood by every one—home scenes, dear to every Englishman's heart—and there was a character of truth and picturesqueness highly suited to his subjects in every touch of his brush; the pigs were true pigs, all looking fat and comfortable; his trees and foliage, generally, charmingly coloured in tone, and true in character—luxurious, green, summer like, ragged, picturesque—the eye could always see that he meant to represent a tree, and they were so truthful, however quickly dashed off, that you may fancy them copies from life.

Then his natural, simple summer skies, with full bodied cloud or clouds, looking as if bright with sunshine, but ready to drop their fatness upon the earth; his groups or single figures, donkies or cattle, are full of character and truthfulness; and he painted with the lights and shadows so broad and simple, and above all truthful, that there is always pleasure in looking at them.

The present work is but a moderate specimen of what Morland's talents were. Knowing his dissipated habits, many patrons of art, when they wished to have a work of real merit from his hand, gave him accommodation at their houses, and kept him under strict regimen all the time; and I have seen paintings by Morland, executed at such times, which place him in the highest rank of art in the style for which he was celebrated; and I cannot refrain from mentioning here five or six of Morland's works, some of large size, which I had the pleasure of examining, a few years ago, at the residence of Mrs. Admiral Michell, at Whitchurch, in Dorsetshire, as so beautiful, that it is greatly to be regretted that some of them are not present at Old Trafford. These were painted for the late Admiral Michell, under the circumstances that I have mentioned above.

- 140 "A Horse and Dog in a Stable".....George Morland.  
*Bonamy Dobree, Jun. Esq.*

Painted with great boldness and effect, in the artist's best style.



138. "Glasgow" .....P. Nasmyth.  
*J. Tennant, Esq.*

A truthful scene of the Clyde, Bridge, and part of this important city, only wanting smoke and a few steamers to make it truthful as it now is.

139. "Rustic Scene" .....George Morland.  
*J. Tollemache, Esq.*

No doubt, one of his numerous expressions of country life, truthfully painted in his well-known style.

136. "African Hospitality" .....George Morland.

143. "The Englishman's Return for African Hospitality"...George Morland  
*A. Dennistoun, Esq.*

No doubt, these were painted to the order of some patron of art, and to forward the growing abhorrence of slavery, which ultimately terminated in the glorious emancipation of slaves in the British possessions. But the subject, and the style required for its execution, were not well suited to Morland's pencil.

144. "Indian Temple on the Jumnah River"...Thos. Daniel, R. A.  
*Royal Academy.*

No doubt a sketch of one of the Temples at Bindrabund, or in that neighbourhood. Daniel's views are faithful, but his tones of colour are not those of an Indian climate, and his trees have a heavy mannerism about them, and look as if they were all of the mangoe tribe.

145. "Belisarius" .....Sir M. A. Shee, R. A.  
*Royal Academy.*

A painting of moderate talent.

- 135 "Demonia" .....George Dawe, R. A.  
*Royal Academy.*

A good anatomical expression, probably from an academy study.

137. "Landscape".....P. Nasmyth.  
*R. Hemming, Esq.*

An exquisitely beautiful landscape. The composition, sky, distance, middle, and foreground, and colouring, are all worthy of deliberate examination. The whole is finished with the most careful detail and neat pencilling; the trees, the banks, the cottages, truthful in the extreme. Look at the figures of the travellers, the man and the woman, and the dog; are they not well placed, clear, and life-like? And we are led to think they will soon be out of sight from the screen of the high bank,

The admirers of the broad, bold, dashing style of some artists will not, perhaps, bestow their attention to look into the truthfulness of expression conveyed and embodied by such patient labours, with simple colouring and tasteful but natural effects of light and shade. But it is a true English scene, with the pure and healthy air of the country to enjoy, and I trust my readers will experience corresponding sentiments when it is before them.

131. "Landscape, with Waterfall".....P. Nasmyth.  
*John Graham, Esq.*

Another truthful expression of woods and rushing waters, by this admirable artist; but there is a little want of atmosphere and depth in the central parts of this painting; although the rush of the waters is most skillfully painted. The colouring also, from bad varnish, apparently, has changed some of its tones, and the varnish is cracking and threatening further deterioration.

132. "Cottage Scene".....George Morland.  
*Christopher Bushell, Esq.*

As I have mentioned before, the merits of Morland's works vary extremely, principally perhaps from the circumstances under which they were painted. This is by no means a favourable specimen of his talents, and it appears to have suffered from bad cleaning or varnish.

133. "The Schoolmistress".....John Opie.  
*Earl of Stamford and Warrington.*

Painted in the rough style of this master, without much attention to chiaroscuro, and there is no prominent expression of character in the several heads to draw forth admiration.

134. "View on the Coast of Scotland".....W. Daniel, R.A.  
*Royal Academy,*

Of no particular merit.

130. "Landscape"—1830.....Patrick Nasmyth.  
*Richard Hemming, Esq.*

Another exquisite expression of English rural scenery. The sky and trees beautifully painted. We can perceive that a fresh breeze is blowing, and perhaps a little rippling on the surface of the water in the foreground, would have added a proper feature to the truthfulness of the scene.

129. "Children Playing at Soldiers" .....George Morland.  
*J. H. Galton, Esq.*

It is a tame composition, and little character or life is shown in the juvenile group.

128. "Sheep" .....George Morland.  
*Bonamy Dobree, Jun., Esq.*  
 An indifferent specimen, painted probably in careless haste, and a hand suffering from dissipation.
127. "Gipsy Encampment" .....George Morland.  
*J. Pigon, Esq.*  
 Sufficiently expressive of his style, but by no means a favourable specimen of his talent.
124. "Age and Infancy" .....John Opie, R. A.  
*Royal Academy.*  
 The head of the old man is expressive. The conviction that life is gone from the breast of the child, on which his hand is placed, is apparent, with all its painful character. There is the simple expression of the last sleep in the countenance of the child ; but it is coarsely drawn, and the drapery rudely and untruthfully designed.
125. "Lord Stanley, 13th Earl of Derby, with his Sister"—  
 George Romney. *Earl of Derby.*  
 Well painted, and probably truthful likenesses, and the light and shadow is well managed. It is a valuable family portrait picture, and a good specimen of the artist's talent.
126. "Prospero and Miranda" .....H. Thomson, R. A.  
*Royal Academy.*  
 A pleasing painting, but not of much character.
123. "Cottage Door" .....William Owen, R. A.  
*Royal Academy.*  
 There is something artificial in the composition, and the painting is tame. I can hardly bring myself to imagine that I am at the door of, and in the presence of part of, a family of English rustic's life, in looking at it.
122. "Jael and Sisera" .....Northcote.  
*Royal Academy.*  
 There is a considerable display of good painting in this picture. But Sisera's body need not have been so far uncovered as to display a suit of armour, that was never seen in those days, or in proper costume. It is untruthful, and, therefore, of no value.
121. "Maritana" .....Henry Thompson, R. A.  
*Royal Academy.*  
 A fine composition ; excellent drawing and character, and the chiaroscuro well preserved. I suppose it taken from real incident in life, but the female is hardly Asiatic in tone of colour or expression, as the scene is supposed to be from the Lion and costume of the principal male figure.

120. "Eagle and Vulture disputing with a Hyena" .....Philip Reinagle, R.A. *Royal Academy.*

What a fine subject for a painting ! and this appears to be well executed, but it is placed too high to be examined with advantage.

117. "Fayette in the Dungeon at Olmutz"..James Northcote, R. A. *Lord de Tabley.*

This is by no means the best specimen of the talents of this artist, and the drawing, composition, and colouring has no claim to admiration. The expression of some of the countenances deserve observation, but there is no truthfulness or life in the scene as composed and painted.

119. "St. Michael" .....Henry Howard, R. A. *Royal Academy.*

As this painting gained a prize at the Academy, in 1790, and the Royal Academicians were of opinion that it was the best ever presented to the Royal Academy up to that time, it is only to be regretted that it is placed too high to be seen or examined with any certainty or satisfaction.

116. "The Battle of the Boyne" .....B. West, P.R.A. *Marquis of Westminster.*

This is a well-known and much admired painting, of which numerous engravings have been published.

115. "The Death of General Wolfe" ..... B. West, P.R.A. *Her Majesty the Queen.*

Another equally and deservedly popular representation of a national event of great interest.

114. "Cupid and Psycho"..... B. West, P.R.A. *John Hick, Esq.*

How often have painters tried to embody the beautiful and philosophical tale of Apuleius the African ! all they have done to personify it, is to bring Cupid into toying contact with a young and beautiful female form. West has done it as well as the others.

113. "The Departure of Regulus"..... B. West, P.R.A. *Her Majesty the Queen.*

Finely grouped and composed, but, after all, there is nothing in the scene before us to tell the story of the captive Regulus, or awaken sympathy for his cruel death—if there is any truth in the story. It is a flat, stale, and unprofitable painting.

112. "The Death of Major Pierson"\* ..... J. S. Copley, R.A.  
*Lord Lyndhurst.*

Perhaps this is the finest production of Copley's power as an artist, and in every respect it is greatly to be admired,—the composition excellent, and the drawing in every part admirable,—so is the colouring and the costume. It brings the scene of the wounded hero directly before you, and at once it tells its story. Major Pierson, it will be recollected, fell at Jersey, in battle with the French invaders, in the year 1780. There is not another battle piece in the Exhibition which can rival this in any degree; and this is no mean praise.

- 109 "The Battle of La Hogue" ..... B. West, P.R.A.  
*Marquis of Westminster.*

Well known by the engravings of it, and justly admired.

110. "The Death of Captain Cook" ..... William Hodges, R.A.  
*John Garland, Esq.*

It will be recollected that this estimable circumnavigator was killed 14th July, 1779, on the shore of the island of Owhyhee, in a dispute with natives about a stolen boat. The scene is but tamely represented: one of Hodge's Indian views would have given a finer specimen of his talents.

111. "Sampson and Delilah".....J. F. Rigaud, R.A.  
*Royal Academy.*

The painting conveys more the idea of models for academical study than of the real Sampson and Delilah; but the anatomical display in the figure of Sampson is executed with truth and good drawing.

108. "The Tribute Money".....John Singleton Copley, R.A.  
*Royal Academy.*

There is some praise due to the colouring of this painting, but the head of our Saviour is but a common expression, and the hands in the centre are not well drawn or coloured.

107. "Lady Louisa Manners".....Sir Joshua Reynolds, P.R.A.  
*John Toltmache, Esq.*

Notwithstanding that it is a portrait by Sir Joshua, the crossed

\*In December, 1780, the Baron de Rullecourt effected a landing in Jersey with 700 men, and took possession of St. Helier, made the Lieutenant Governor, Major Corbet, prisoner, and induced him to sign a capitulation. Major Pierson, the second in command, and the British troops and island militia, refused to acknowledge the capitulation, and the French invaders were attacked, Rullecourt, with the greater number of his men, killed, and the rest obliged to surrender. The brave Major Pierson fell early in the attack; hence, this painting, besides its value as a work of art, is of great national interest.



leg and thigh appears ungraceful, and the folds of the drapery artificial. The face is a beautiful portrait, perhaps a good likeness.

106. "Mrs. Siddons, as Zara".....William Hamilton, R.A.  
*George Combe, Esq.*

A good portrait, and perhaps a likeness of that celebrated actress.

102. "Hotspur and Glendower" .....H. Fuseli, R.A.  
*Ambrose Lace, Esq.*

How singular is the circumstance, that a man of excellent education, noble sentiments, and enthusiastic mind and talent for painting, should have remained to the end of his long life, 85 years, unable to discover that the human beings he drew, and the attitudes he threw them into, had no common resemblance to those by whom he was surrounded. Almost without exception, his exaggerations are so similar and characteristic, that his paintings may with certainty be distinguished at a glance from any adjacent ones. It is no use offering a further remark upon them.

103. "Christ Blessing the Little Children"..... Benjamin West,  
R.A. *Royal Academy.*

A pleasing composition, but tame in expression and character, as many of West's paintings are found to be when examined with attention.

105. "Theseus and Ariadne" ..... H. Fuseli, Esq., R.A.  
*Wentworth Dilke, Esq.*

It is difficult to discover the story, or the incident, from this design. Perhaps it is to represent the escape of Theseus from the labyrinth, by Ariadne's assistance. The peculiar characteristic style of the artist is apparent in the figures.

104. "Thor battering the Serpent of Midgard" ..... H. Fuseli,  
R.A. *Royal Academy.*

Here is a subject well suited to the artist, and it seems to be a fine painting; but the height at which it is placed prevents its being seen to advantage. The fine anatomical display in the figure of Thor, which would allow a little exaggeration in this subject, seems to be nobly painted, with suitable action.

101. "Foote, as Major Sturgeon".....Zoffany.  
*Earl of Carlisle.*

The characters full of expression, and perhaps good portraits. I have seen some fine paintings by this artist, after he went to India. This is only a common subject, but it is well painted.

100. "Serena" ..... Romney.  
*Rev. Chancellor Thurlow.*

A head and figure of sweet simplicity. Perhaps it is to be regretted that the knees are raised so high, by the feet being placed upon the footstool ; but by this attitude the painter may have wished to indicate that Serena was alone, in quiet and undisturbed seclusion, agreeable to her portraiture in the "Trials of Temper ;" at any rate we cannot but admire the loveliness of her innocent and unimpassioned features, or regard this painting without the excitement of pleasurable feelings.

99. "Vertumnus and Pomona" ..... W. Hamilton, R.A.  
*Royal Academy.*

The pleasing fable of Heathen mythology, that the god Vertumnus changed his characters according to the succession of the seasons of the year, in wooing Pomona, the goddess of fruit trees, is tastefully personified in this painting, in which there is good drawing, harmonious colouring, and powerful expression by light and shadow.

98. "Horses" ..... G. Stubbs.  
*Lord Overstone.*

Perhaps good portraits, by that celebrated painter of animals in his day, of a pair of favourite horses,—placed opposite to each other, without any regard to tasteful composition ; but the work is placed too high to be seen with advantage.

94. "Landscape" ..... P. de Louthembourg.  
*Royal Academy.*

A pleasing expression of landscape and cattle, by an artist who was a celebrity in his time ; but this is not painted in his usual bold and broad treatment of subjects for which he was most admired in his day. Perhaps he was trying to imitate the styles of Jan Both, or Berghem, in this work, and I see no reason that artists should be condemned when they endeavour to imitate the excellencies of others,—if they excel their prototype, so much the better,—if they fail, it is but justice to give them credit for their study and labour to improve themselves ;—especially, where no carelessness of an idle pencil displays itself. I purpose to offer a few remarks, embracing this subject, at the end of my walk.

95. "Garrick, in the 'Farmer's Return'" ..... Zoffany.  
*Earl of Yarborough.*

Probably valuable as a portrait, and the character of the costumes then adopted on the stage.

95. "Landscape" ..... Gainsborough.  
*J. W. Russell, Esq.*

This is stated in the catalogue to be the production of Gainsborough's pencil, but the trees are more naturally portrayed than in his usual style, and more carefully painted, and the usual bright cloud in his sky is not apparent ; the painting is placed too high to be seen to advantage.

97. "A Coast Scene" ..... Joseph Farrington, R.A.  
*Royal Academy.*

The tones of colour hard and flat, and conveying no favourable impression of the artist's style or talents.

93. "Scene from 'Love in a Village,'" ..... Zoffany.  
*Earl of Yarborough.*

Perhaps good portraits of the countenances of the actors of the time ; but all the heads appear to me to be too large in proportion to the bodies they are supported by, and the lower limbs are too short.

92. "Two Boys and Fighting Dogs" ..... Gainsborough.  
*Samuel Barton, Esq.*

Naturally and simply expressed, as are all this painter's works. The difference of character in the two boys may be clearly discerned, as well as the owner of the dog who appears to have been attacked ; the attitudes of the animals are well drawn ; and the whole has a truthful expression, no doubt taken from life.

91. "Horses in a Storm" ..... Sawrey Gilpin, R.A.  
*Royal Academy.*

As far as can be observed, at the height at which this small painting is placed, of moderate talent and expression.

- 85 "Children and Birds"..... }  
 86 "Children with Squirrel" ..... } Wheatley.  
*E. G. Martin, Esq.*

Pretty compositions, but wanting in expression of character, and defective in drawing.

- 87 "Dorinda, wounded by Sylvia" ..... S. Woodford, R.A.  
*Royal Academy.*

Dorinda's head is too small for the body and limbs, but it is prettily painted.

- 88 "Portrait of himself" ..... Mortimer.  
*R. Twining, Esq.*

Perhaps a good likeness, which constitutes its value.

- 89 "A Lion and Lioness" ..... George Stubbs.  
*Duke of Richmond.*

The work is placed too high to judge of its merits.

- 90 Small "Landscape" ..... Gainsborough.  
*Samuel Barton, Esq.*

The same remark applies to this production of an artist whose works are generally pleasing.

- 84a. "Jean Jacques Rousseau" ..... Wright, of Derby.  
*Sir J. P. Boileau.*

It appears to be a fine portrait, but is placed too high to be examined with satisfaction.

84. "Portrait" ..... Wright, of Derby.  
*Lord Belper.*

Here is a fine, honest, truthful portrait! full of life, character, and expression; exquisitely painted. A true human being, lighted up with the daylight of a clear heaven—no trickery of light and shadow, the head all light, and the body all darkness, as some of the old, and too many of the modern painters, under the weakness of their talent for expression, hide their deficiencies. It is rare to see such excellence. Oh! that portrait painters would study it. I should like to know who it represents.

83. "Lady Hamilton, as a Bacchante" ..... George Romney.  
*Lord de Tabley.*

A fit head and countenance for such a subject; and Emma Lyon, then in the plenitude of her beauty and fascination, was the type of Romney's ideal inspiration of feminine beauty, and it is said she often sat to him as a model.

81. "The Siege of Gibraltar" ..... Wright, of Derby.  
*Lord Overstone.*

A fine painting, and the expression of the smoke and fire of a bombardment picturesquely given; but it might be any other siege, for there is too little detail to indicate the locality.

78. "Jane Maxwell, Duchess of Gordon" .. Angelica Kauffman.  
*Duke of Richmond.*

A fine, noble, female head, no doubt highly valuable as a family portrait.

79. "Portrait" ..... Wright, of Derby.  
*Lord Belper.*

Finely painted. We wish to know who it is.

80. "Portrait of the Fourth Duke of Gordon"..... Angelica  
Kauffman. *Duke of Richmond.*

Valuable as a family portrait, no doubt.

82. "Lady Wilmot" ..... Wright, of Derby.  
*Lord Belper.*

Another exquisite and honestly painted portrait, having all the perfections which I feel as justly belonging to this artist, and described under No. 84.

76. "Landscape".....Gainsborough.  
*Thomas Todd, Esq.*

A true Gainsborough, with his characteristic beauties and effects ; the tones of the parts in shadow have grown darker, probably, since it was painted.

77. "Lady Broughton" ..... George Romney.  
*Sir P. M. de Grey Egerton.*

A fine portrait, and the folds of the drapery natural, noble, and well expressed.

75. "Puck" .....Sir Joshua Reynolds, P.R.A.  
*Earl Fitzwilliam.*

The catalogue informs us that this was painted for Boydell's Shakspeare Gallery, and that it was sold to the poet Rogers, and bought by Lord Fitzwilliam at Rogers's sale, in 1856, for 980 guineas ! The name of a painter of repute, especially if he is no longer amongst the living, and that a work once belonged to a collection of any celebrated man, are circumstances which stamp a certain value upon works of art in the world's estimation, beyond the merit of the work itself ; as they are rarities, their possession is coveted by many. I cannot say that this expression of Shakspeare's "Puck" has my admiration, as meeting the poet's idea ; but there is the real painting, and it is a gratification to curiosity to have the opportunity of looking at it.

74. "Mrs. Siddons" .....Gainsborough.  
*Major Mair.*

A good portrait of this celebrated actress, is sufficient to stamp its value ; the painting is highly to be admired.

74. "St. Cecilia" .....Sir Joshua Reynolds, P.R.A.  
*Sir W. W. Wynne, Bart.*

A beautiful countenance, and the little angel in the clouds seems as if he was laying his ear to the rounded mass of ethereal vapour, as he would apply it to a sounding board, that he may not lose a note of the sweet sounds of the sainted musician ; if it was intended, it is a pleasing expression of



the painter's. If I have stretched my imagination here, the reader will forgive me.

73. "Georgiana, Countess Althorp, and her Daughter" .....Sir Joshua Reynolds, P.R.A. *Earl Spencer.*

This is perhaps one of the most beautiful portraits ever painted by Sir Joshua. It is so truly expressive of maternal love and affection, and the child so innocent, so beautiful! Is not this specimen enough to make us love an art that can embody perpetually, as long at least as time will spare, and care preserve it, such a beauteous creation on such a soul-exciting subject?

70. "Landscape" .....Gainsborough.  
*Duke of Newcastle.*

This is a fine composition, characteristic of the painter, embracing his beauties and defects.

71. "George John, Viscount Althorp".....Sir Joshua Reynolds, P.R.A. *Earl Spencer.*

No doubt highly valued as a family portrait.

69. "Boy with Dogs, in Landscape" .....Sir Joshua Reynolds, P.R.A. *Duke of Buccleuch.*

This painting is not properly named in the catalogue; it is evident the boy is holding an owl in his hand, and there is only one dog. The boy's countenance is fine, and his attitude natural, you may fancy he is going to speak to you; and the dog, who is perhaps a little jealous of his young master's attention to the owl, is well portrayed.

68. "Samuel Foote, the Actor" .....Sir Joshua Reynolds. *Duke of Newcastle.*

A good portrait.

67. "Giuseppe Marchi, Painter"...Sir Joshua Reynolds, P.R.A. *Royal Academy.*

A fine portrait, in Rembrandt's style.

64. "The Schoolboy" ..... Sir Joshua Reynolds, P.R.A. *Earl of Warwick.*

A painting of great excellence in power and expression, and truthful in character.

- 64a. "The Charter House".....Sir Joshua Reynolds, P.R.A.  
Perhaps a truthful sketch.

65. "Sir Richard Worsley" ..... Sir Joshua Reynolds, P.R.A. *Earl of Yarborough.*

A fine family portrait.

63. "Lady Francis Cole" ..... Sir Joshua Reynolds, P.R.A.  
*Earl of Darnley.*

The child and the dog truthfully painted.

62. "Miss Farren, as Comedy"...Sir Joshua Reynolds, P.R.A.  
*Abraham Darby, Esq.*

A pleasing portrait, and the colours in wonderful preservation.

61. "Lady Hamilton".....Sir Joshua Reynolds, P.R.A.  
*Earl of Durham.*

A fascinating head, with an archness of expression, by no means stimulating noble thoughts of her feminine character.

58. "Negro, Frank Barber, Dr. Johnson's Black Servant"...Sir  
 Joshua Reynolds, P.R.A. *Sir George Beaumont.*

The features truly African ; no doubt it was a good portrait taken from life ; it is to be regretted that the sketch was not finished. It is finely painted in the finished part.

- 57a. "Battle of the Nile" ..... }  
 57b. "Battle of the First of June" } P. H. De Louthembourg.

*J. G. Frith, Esq.*

Hard and flat ; perhaps the subject was not suited to the artist's talents ; and both are on too small a scale for his mode of expression.

60. "Countess of Dartmouth" ... Sir Joshua Reynolds, P.R.A.  
*Earl of Dartmouth.*

A beautiful head, and perhaps a faithful portrait.

57. "Young Wynn, as St. John"...Sir Joshua Reynolds, P.R.A.  
*Sir W. W. Wynn, Bart.*

The idea of the personification is not pleasing, but the execution of the painting is stamped with Sir Joshua's excellencies, and is a fine specimen of his talent.

56. "Girl Sketching" .....Sir Joshua Reynolds, P.R.A.  
*Miss Burdett Coutts.*

There is a pleasing simplicity in the painting, and the girl's earnestness and enjoyment of her task is well expressed ; but I cannot quite reconcile myself to the attitude, as being either graceful or true to life.

59. "Lady Jane Halliday" ..... Sir Joshua Reynolds.  
*J. Tollemache, Esq.*

A beautiful head, but perhaps the agitation of the hair and drapery in the upper part of the figure does not correspond with the direction of the wind, as indicated in the lower part of the dress, and it is thus untruthful.

53. "Sir William Chambers, R.A.".....Sir Joshua Reynolds,  
P.R.A. *Royal Academy.*

A noble, life-like, speaking expression of the mind and person of that celebrated man; and this is another of Sir Joshua's painting, of which the colours appear to be in a perfect state. It would be well if it was accurately known what medium he used for this and others that have stood so well.

54. "Rev. J. Reynolds".....Sir Joshua Reynolds, P.R.A.  
*Provost and Fellows, of Eton.*

Portrait of Sir Joshua's brother, full of character and life-like truthfulness.

55. Sketch for the "Holland House Picture" .....Sir Joshua Reynolds, P.R.A. *General C. R. Fox.*

Why this sketch should have been sent to this Exhibition, it is difficult to imagine. We observe a lady looking out of the window of a house, and a monstrously tall woman having a little man by her side, apparently supplicating the lady in the window. These personages are said to be Lady Bunbury, Lady Strangeways, and Charles James Fox. The whole is ungracefully composed, and the painting, even as a sketch, is a miserable production.

52. "The Braddyl Family".....Sir Joshua Reynolds.  
*T. P. Smyth, Esq.*

Finely composed and executed; must be valuable family portraits.

51. "The Duke of Portland".....Sir Joshua Reynolds, P.R.A.  
*Duke of Portland.*

A noble portrait.

48. "Portrait of himself, in his robes as Doctor of Civil Law"....  
Sir Joshua Reynolds. *Royal Academy.*

This is a noble portrait, and is said to be a copy or repetition of the one he made for the Academy at Florence, which may be seen by continental travellers in the gallery of artist's portraits in that city.

49. "Archbishop Robinson," painted in 1774 ..... Sir Joshua Reynolds, P.R.A. *Christ Church, Oxford.*

A fine expressive portrait.

50. "Portrait" ..... Gainsborough.  
*Adam Lodge, Esq.*

A good expression of a common country face.

47. "Lavinia, Viscountess Althorp".....Sir Joshua Reynolds,  
P.R.A. *Earl Spencer.*

Beautiful in composition, expression, and truthfulness.

46. "Five Angels' Heads".....Sir Joshua Reynolds, P.R.A.  
*Lord Overstone.*

Beautifully composed and expressed.

44. "The Hon. Mrs. Tollemache, as Miranda" ..... Sir Joshua Reynolds, P.R.A.  
*J. Tollemache, Esq.*

The character tamely expressed.

43. "Welbore Ellis" (Lord Mendip) .....Gainsborough.  
*Christ Church, Oxford.*

A fine portrait apparently, but placed too high to be seen with advantage.

45. "The Captive".....Sir Joshua Reynolds, P.R.A.  
*Earl of Durham.*

The old man's head full of characteristic expression.

39. "View on the Arno".....Richard Wilson, R.A.  
*J. W. Russell, Esq.*

Perhaps this is one of Wilson's finest landscapes, and it is worthy of examination and study.

41. "Landscape" .....Richard Wilson, R.A.  
*W. Entwisle, Esq.*

A small landscape, beautifully composed and painted.

40. "Landscape" ..... Richard Wilson, R.A.  
*E. Loyd, Esq.*

The tones of colour in this painting have suffered from bad varnish or other causes.

42. "Archbishop Marham" ..... Sir Joshua Reynolds, P.R.A.  
*Christ Church, Oxford.*

This is stated to have been painted in 1778. It is a fine characteristic portrait, and in good condition.

38. "Vale of Llangollen" ..... Richard Wilson, R.A.  
*Edward Loyd, Esq.*

A fine expression of atmosphere ; the composition is beautiful, and the sky and reflections managed with great taste, effect, and truthfulness.

37. "View on the Thames, near Marble Hill".....Richard Wilson, R.A.  
*Duke of Newcastle.*

A small landscape, beautifully composed ; the sky and foreground managed with great talent. If this picture has been cleaned and restored, it has been well done, which is a rare fact.

36. "Cicero's Villa" ..... Richard Wilson, R. A.  
*Sir W. W. Wynn, Bart.*

The rushing waters seem well expressed ; but all the dark tones of this painting, and they cover a large surface, are become opaque, having lost their transparency, which is to be regretted.

35. "The Revd. Charles Hawtrey" ..... Thomas Hudson.  
*Provost and Fellows of Eton College.*

Nothing remarkable ; but as a specimen of this master, it is curious, as he was the instructor of Sir Joshua Reynolds, before he went to Italy ; and probably the painting may be a good likeness.

32. "Niobe" ..... Richard Wilson, R. A.  
*Wynn Ellis, Esq.*

There are five paintings of this subject, by Wilson, in existence, the catalogue informs us. This was painted in 1760 ; it was then exhibited, and bought by the Duke of Cumberland, the hero of Culloden. No. 2 is in the National Gallery, from Sir George Beaumont's collection. No. 3 is in the Bridgewater Gallery. No. 4 at Thirlestane House. No. 5, Mr. Munro's.

In each of the five I believe there is some difference in the composition of the subject ; all have been engraved. It was a subject that Wilson seemed to conceive he had founded his greatest fame upon. The works have been admired by many, and condemned by some severe critics. The conceptions and compositions of the landscapes are, in many of the productions, grand and noble. His painting is always vigorous and powerfully effective ; and a gallery of paintings, of English masters, without a specimen of Wilson's talents, would be considered as wanting in completeness. The inspection of his works always excites pleasurable emotions, and every year that passes seems to enhance their value.

33. "Dr. Mead" ..... Allan Ramsay.  
*Foundling Hospital.*

A fine, truthful portrait of this celebrated physician, who was much esteemed in his profession ; and assisted in the preliminary experiments for the introduction of inoculation. He was appointed physician to George II., in 1724, and died during 1754.

34. "Rome" ..... Richard Wilson, R. A.  
*Earl of Dartmouth.*

This view of Rome, with St. Peter's in the distance, has apparently been in the hands of restorers, and the sky has been retouched, apparently, by a modern hand. In the darker tones it has lost its transparency, but it is placed too high to be examined with advantage.

Having walked round the walls of Saloon D, we now enter Vestibule 3.



## VESTIBULE 3.

176. "Landscape" ..... P. Nasmyth.  
*Keith Barnes, Esq.*

A small landscape of English rustic scenery; it is carefully painted—perhaps it is an early production, and there is a hardness and harshness in some of the light touches; it has the appearance of having been retouched lately.

178. "Dance in the open air at Sans Souci"...Thos. Stothard, R. A.  
*R. Fisher, Esq.*

In all Stothard's works, where draped female figures are introduced, they appear to me, generally, as if they were only half clothed, wanting upper clothing with looser folds; and there is some evidence of this characteristic in his style in this, and even in his celebrated and popular work the "Canterbury Pilgrims."

During the almost patriarchal life of this estimable man, his labours were constantly devoted to furnish publishers with illustrations for their books; and the fertility of his invention, combined with untiring industry with his pencil, is borne witness to by the innumerable works in the English language which have been illustrated by engravings from his original designs; and I believe it cannot be contradicted that there is not one of these, or any production that ever came from his pencil which, in the most sensitive, moral, or religious mind, could excite the slightest reproach upon pictorial art. In the present work, No. 178, there is but little force of colour and expression; the motion of the figures is but tamely expressed, and we cannot feel the mind awakened, as it might be by such a subject, either by the scenery or costume, to the supposition that we are looking upon an assemblage in the midst of innocent and active enjoyment. But to estimate the true and undeniable character of Stothard, I earnestly advise the perusal of Mrs. Bray's life of the artist, published lately. My endeavour, in walking round the works suspended on the walls of the wonderful Exhibition, has been honestly to express the sentiments which I have felt on regarding each work of art by itself; and, in most instances, I have not looked for the name of the painter until I had made my notes, expressive of my feelings, and I have several times regretted that my opinions should seem so widely different from those of many respected and talented writers on art, who are deservedly popular.

177. "Scene in the New Forest" .....P. Nasmyth.  
*Kaith Barnes, Esq.*

Finished with all the careful neatness of pencilling of this artist, and truthfully representing the picturesque scenery of that romantic locality.

173. "The Canterbury Pilgrims".....Thomas Stothard.  
*J. Tourgood, Esq.*

Whether this is a study or a hastily executed copy of the celebrated production (for Stothard executed several) which so justly raised him to a high and honourable rank in the school of British artists, I am not able to inform the reader, but, evidently, it is not painted with the careful finish of the original painting.

Perhaps, it will not be trespassing too much upon the patience of my readers, if I insert a few words explaining the history of this work, as it has been so justly popular.

Mr. R. Crome, an engraver and pupil of Bartolozzi, gave Mr. Stothard the commission to paint the subject, which, as all know, is taken from Chaucer.

The pilgrims are supposed to have assembled for their journey, in the suburbs of the metropolis, under the direction of Harry Baillie, their guide and host. The Dulwich hills are seen in the distance, and they are about to listen to the proposal of the host that they should draw lots, to determine who shall tell the first tale to beguile the tediousness of the way. They all seem more or less happy, and on good terms with each other, so that you may almost wish to join them. The expression of character in each individuals is, after all, if you refer to Chaucer's words, hardly up to the mark; and the composition, therefore, is only pleasing, and the figures of the pilgrims, grouped without confusion, are simply and gracefully expressed. In the real finished painting of this subject, which I have never seen, it is said there are many fine effects of expression, of character, and of colour, which this sketch, or copy, does not allow us to judge. When Stothard delivered his painting of the "Canterbury Pilgrims" into the hands of Mr. Crome, he observed, "you have now, in this performance, the practice and experience of forty years."

174. "Peace".....Thomas Stothard, R.A.  
*W. Sharpe, Esq.*

I cannot discover the expression or personification in this design. It may be anything else, if it was so named.

175. "J. P. Kemble, as 'Coriolanus'"...Sir Thomas Lawrence,  
P.R.A. *Earl of Yarborough.*  
A fine portrait, perhaps, of Kemble. There is a kind of  
theatrical grandeur about it; but we cannot bring the  
Roman Caius Marcius to mind in looking at the personifica-  
tion before us.
171. "Charity".....Thomas Stothard, R.A.  
*Royal Academy.*  
Deficient in composition, and tame in expression.
170. "Scene in Sussex".....P. Nasmyth.  
*Keith Barnes, Esq.*  
Beautifully expressed, with all the neat handling of the artist,  
and truthful in drawing and effect.
169. "Landscape" ..... P. Nasmyth.  
*Keith Barnes, Esq.*  
Perhaps an early production; but a specimen of delicacy of  
pencilling, and the expression of single truth which prevails  
in the works of this master.
168. "Ladies Quarelling over a Card Table at Bath" ... Thomas  
Stothard. *R. Fisher, Esq.*  
Tame in composition, colour, and expression.
179. "Scene from Foote's Comedy of 'Taste'".....Robert  
Smirke, R.A. *Sir George Beaumont.*  
Cleverly painted and expressed, but too much approaching  
caricature.
180. "Death of Virginia" ..... Henry Fresham, R.A.  
*Royal Academy.*  
A pleasing composition; but weak in expression as representing  
a scene of affecting interest.
183. "Miss Farren, Countess of Derby" .....Sir Thomas  
Lawrence. P.R.A. *Earl of Wilton.*  
It was painted in London, in 1787, when Lawrence was only  
17 years old, and still a student at the Royal Academy. It  
was much admired, and from this time beauty and fashion  
flocked to be portrayed by his pencil. Royalty petted him;  
at 22 he was appointed King's painter; and by desire of  
George III. he was appointed Associate in the Royal Academy  
before the age at which he could be legally installed.  
With all this promise for the future, his life has left an in-  
structive moral.  
His works are abounding on the walls, which are the houses of  
rank and wealth, but they have gained him no lasting fame;  
and though realizing a handsome income from the practice of

his honourable profession, he was constantly involved in pecuniary difficulties, from which noble instances of private generosity often relieved him.

Why did he fail, as a painter, in gaining lasting fame? The causes may be, that he abandoned nature as the guide to his pencil. He stooped to attract, by flattering vanity, and became a slave to the empty fascinations of ephemeral fashions of the day. His drawing became false, and his colouring flimsy and exaggerated. In many of his female portraits, the heads are too small, and the necks too long; and as we gaze, we are tired at the sameness of insipid prettiness. We feel there must be untruthfulness in his expression, and we turn away without a desire to prolong our examination.

Perhaps Lawrence never rose superior to the talent displayed in this Portrait of Miss Farren; and it may therefore be regarded as a most favourable specimen of art; and it is still more interesting, from the youthful age at which it was produced. Every visitor should be grateful for the opportunity of seeing it.

182. "Boy and Rabbit" ..... Sir H. Raeburn, R. A.  
*Royal Academy.*

Natural and life-like, and well painted.

181. "Don Quixote and Sancho" ..... Robert Smirke, R. A.  
*Royal Academy.*

It is always pleasurable to look at the paintings of this artist. The figures are characteristic, and so far truthful.

186. "Taming the Shrew" ..... Robert Smirke, R. A.  
*Sir Geo. Beaumont.*

A fine characteristic composition, but too much approaching the style of caricature. It is well painted.

185. "Proclaiming King John" ..... Edward Bird, R. A.  
*Royal Academy.*

Highly coloured, and a good display of invention and composition; but there is too much of theatrical arrangement apparent.

184. "Sketch for Wolsey, at Rome" ..... C. H. Harlow.  
*Lord de Tabley.*

It seems a good composition, but it is placed too high to be seen to advantage.

187. "Cathedral Interior" ..... D. Roberts, R. A.  
*John Davis, Esq.*

A magnificent and truthful expression of an interior, managed with the highest artistical talent, and deserving of all praise and deliberate examination.

188. "Colonel Blood Stealing the Crown Jewels." H. P. Briggs,  
R.A. *Royal Academy.*  
An effective, well coloured and truthful representation of the  
incident.
189. "Boy" ..... Thomas Barker.  
*C. T. Maud, Esq.*  
Well painted apparently, but placed too high to be seen with  
satisfaction.
190. "Do you Bite your Thumb at me, Sir" ..... H. P. Briggs,  
R.A.  
The composition appears good, well painted, and full of cha-  
racter.
191. "Plato carrying away Proserpine" ..... J. W. Turner, R.A.  
*John Chapman, Esq.*  
One of Turner's glorious atmospherical mysteries, a triumph of  
his power as a colourist. It would bear a better light than  
where it is placed.
192. "James Northcote, R.A." ..... G. H. Harlowe.  
*Sir J. E. Swinburne, Bart.*  
A fine portrait, with an expression of life and character.
193. "Children with a Donkey" ... Thomas Gainsborough, R.A.  
*D. Colnaghi, Esq.*  
Simple and truthful, as most of this artist's paintings are. It  
is always a delight to look at them.
194. "The Cottage Door" ..... Thomas Gainsborough, R.A.  
*T. Bentley, Esq.*  
Full of the characteristic excellencies of this artist, with some  
blemishes as usual.
196. "Bull, Cow, and Calf" ..... James Ward, R.A.  
*G. R. Ward.*

We have now before us a painting which is an honour to the  
British school of art, and which undoubtedly, if there is  
any English patriotism, or true love of art prevailing amongst  
the managers of our National Gallery, ought to be there.

If there ever was truthfulness in painting it is here ; honest,  
true, careful painting, illuminated by the true light of day,  
as the portraits of Wright, of Derby, are.

It is the portrait of a celebrated bull of the Alderney breed,  
belonging to John Allnut, Esq., of Clapham, a celebrated  
breeder, as well as a patron of the fine arts ; and was painted  
from life, as well as the other cattle and sheep of Mr. Allnut's ;  
It was produced in 1822, and exhibited in London in 1823,



and gained the utmost admiration from the most celebrated artists, as from the public generally, and many were enthusiastic in their expressions of admiration.

The form of the animal is grand and picturesque, as well as truthful, in composition; with the group of the other animals it is most tasteful, and the colour and drawing is exquisite. Look at the animal reposing in the shade, how excellent is the foreshortening, how transparent the shadow! yet you may see the atmosphere!

And there is a lesson of the utmost value to be learnt from this painting; let both artists and those who expend their money in the purchase of pictures regard it well. It was painted with pure cold-drawn linseed oil, taken from a quantity made expressly for Mr. Ward. Observe the perfection and durability of the colouring. There is no want of impasto or thickness of colour, where necessary for effect; yet this painting has been often rolled up, and was some years ago sent to America for exhibition. What a lesson is this to artists to abandon the use of varnishes, and media of doubtful properties, which, however bearing out at first, and giving a lustre to, as well as a facility in working, prove in the end so highly destructive, either by altering in tone of colour or causing the cracking and peeling off of the colours.

Here is then a perfect work of art. It is a glorious imitation of nature, representing in all the beauty of healthful formation the noble animals which our best breeders spend their fortunes and their care in producing.

It ought to awaken national sympathy; and let us hope, and not hope in vain, that before the life of the venerable painter (now entering his 89th year), closes, he may rest his head upon his pillow, after a long and estimable life devoted to art, in the soul-satisfying reward for his talent, that this painting is purchased by the nation, and hanging upon the walls of our National Gallery.

195. "The Rustic Bridge".....John Constable, R.A.  
*E. T. Rufford, Esq.*

This is a fine specimen of the talented artist, notwithstanding the peculiar style which Constable adopted in his mode of colouring, by tipping every extremity and all projecting parts with light colour, so as make the whole surface of his pictures spotty (I know not what other term to apply to it), yet there is so much truthfulness in all the scenes he produced—so excellent is his drawing and perspective—so atmospheric are his skies, full of sunshine and moisture combined—with distances beautifully expressed, that his works have always been admired, and the admiration of them is rather increasing than otherwise.

Who that can feel the beauty of English rural scenery can ever tire of its faithful representation ?

By such we are reminded of summer walks, and pleasant days ; of healthy breezes, bounteous harvests, and home-scenes dear to every Englishman's heart, and we gaze upon them with a sacredness of delight ; and when placed near other statelier productions, in a gallery of paintings, the relief of variety is highly enjoyable.

I never look at a Constable but with a wish that his style of colouring had been different, because I admire his truthfulness, and would have it to be nearer perfection.

In the scene of the " Rustic Bridge " all the excellencies of the painter are displayed. It is a peaceful scene.

197. " The Evening Gun " ..... Francis Danby, R. A.  
*Robert Stephenson, Esq.*

There is so powerful an effect of colour produced by this work that it immediately attracts the attention of the passer by. The sunset is shown by a brilliant sky, with dark purple clouds crossing and contrasting with the part enlightened by the sun's rays ; and placed nearly in the centre of the picture is a ship of war, whose masts are certainly out of all proportion in height ; she is firing a gun, as usual, at sunset. We see the smoke, or condensed vapour, produced by the discharge of the gun in considerable volume, and we also see the flash of fire from the muzzle of the gun ; this is an untrue representation, for only a small quantity of vapour could be visible and condensed at the time of the flash being visible ; thus, with the disproportioned masts, it deprives the painting of any pretension to truthfulness, and hence is its value, as a work of modern art, greatly deteriorated.

198. " Dunstanborough Castle " ..... J. M. W. Turner, R. A.  
*T. Birchall, Esq.*

This is one of Turner's beautiful and natural expressions in the mid-time of his prime. How simple, how natural is the breadth of shadow, with transparency, and the streams of light produced by the rising sun ! Then the translucent waves are dancing in the twilight with all the truthfulness of fluid motion, which could only be painted by the hand of an artist that could express the truth which the perfect eye saw, and the mind was impressed with. Stop a little ! look at it near and then at a moderate distance, and you will no longer wonder that Turner has an imperishable name in the school of art. Let us only hope that the glazed tones of colour will not become darker, an evil which has already in some degree impaired their original beauty.

201. "Two Beggar Boys" ..... Thomas Gainsborough, R.A.  
*Duke of Newcastle.*

There is the simple, natural expression of this master, but there is also some appearance of their having been retouched by a modern hand.

200. "Landscape"—small ..... ..Patrick Nasmyth.  
*Keith Barnes, Esq.*

Neatly painted; the scene is simple, and appears to be truthfully expressed.

199. "Henry Fuseli, R.A., painted in 1818".....G. H. Harlowe.  
*Major-Gen. Angerstein.*

A characteristic and life-like portrait of this singular man.

203. "The Sirens" ..... W. E. Frost, A.R.A.  
*A. Dennistown, Esq.*

If high finish, beautiful drawing and colouring, can entitle an artist to rank high amongst his fellow artists, surely Mr. Frost is one,—but there seems to be wanting the true poetical and delicate perception of the personification of the Sirens of classic fable.

With such a delicate pencil, perfection in drawing and colour, Mr. Frost could send forth works from his studio, worthy the admiration of the good and the virtuous, and elevating instead of degrading the character of art. He could write a book, in his own universal language, which might be looked into by the present and future generations, with honourable regard to the author, and assisting to promote a true taste for the noble art of painting, which requires to be nurtured and maintained by emanations arising from pure and noble ideas. In the present painting, the head of the female playing the lyre is beautifully expressed, but the sly and simpering face of the figure on the right seems to laugh at the folly of the scene.

202. "Lady Leicester as 'Hope'"...Sir Thomas Lawrence, P.R.A.  
*Lord de Tabley.*

The expression of the countenance is pleasing,—but surely this is an instance of a head too small and a neck too long,—not uncommon faults in Sir Thomas's portraits.

204. "An Interior".....Sir E. Landseer, R.A.  
*William Wells, Esq.*

There is exquisite painting and chiaroscuro in this work—the whole is truthlike and characteristic, and yet how simply coloured! It is a beautiful work of art; the pleasure increases by looking into it, for it is not a flat painting, as too many interiors are.

205. "The Idle Lake".....William Etty, Esq.  
*Wynn Ellis, Esq.*  
 One of Etty's coarse abominations—an overloaded boat, floating on something that is not water, with a crew that deserve to be drowned. If any one can point out any estimable quality in this painting let him do so.

206. "Fruit"..... George Lance.  
*Jos. Earle, Esq.*  
 Exquisitely beautiful—surely it must be an admirable art that can place before us, at any season of the year, the perfect resemblance, in all their beauty and freshness, of those rare productions with which the bounteous goodness of heaven rewards the care and labour of man, even in this northern climate.

### SALOON E.

207. "Scheldt, near Antwerp"—sea piece...Sir A. Callcott, R.A.  
*Duke of Bedford.*  
 Perhaps there is a little coldness in the tone of colour; but the boats, the sky, the reflections, and the figures are all truthful and characteristic; and yet there is a flatness, and you cannot feel that you are looking at anything but a painting.

208. "Wreck of the Minotaur" ..... J. M. W. Turner, R.A.  
*Earl of Yarborough.*  
 In looking at this wonderful production, our first regret is, that the tones of colour appear to have become darker, so that a good light and quiet examination only, will enable us to discover the masterly hand which portrayed the raging waters in this scene of devastation. We wonder that any boat, loaded with human beings, could live in such a tumultuous sea; yet, how well Turner has represented the power of buoyancy—and we perceive the boat and its living crew are lifted and floating on the sloping bosom of the wave. The whole painting brings to our mind most vividly, the terrific power of the raging waters, and awakens sympathy for the helpless and suffering victims of such a calamity.

209. "The Head of a Rabbi" ..... J. Jackson, Esq., R.A.  
*Royal Academy.*  
 Only wanting the Jewish nose to give spirit of truthfulness to a beautiful painting.

210. "An English Homestead" ..... John Crome.  
*J. C. Grundy, Esq.*  
 It is placed too high to be seen with advantage, but seems to be a good painting.
212. "Sir Sydney Smith" ..... Sir Thomas Lawrence, P.R.A.  
*John Anderson.*  
 A fine portrait of this hero in his youthful days.
211. "Come unto these Yellow Sands" ..... William Etty, R.A.  
*John Bickerstaff, Esq.*  
 Another of Etty's abominations. If you wish to look at it, observe the exaggeration and bad drawing of the posterior part of the form of Cupid. It is a fact that Etty could not represent the beautiful form of youth without unpardonable grossness.
215. "His own Portrait" ..... James Northcote, R.A.  
*Lord de Tabley.*  
 A characteristic profile portrait.
213. "Portrait of Napoleon."—Painted in 1802. .... Thomas Phillips, R.A.  
*Duke of Northumberland.*  
 Characteristic and truthful.
214. "Gipsy Girl" ..... Sir Thomas Lawrence, R.R.A.  
*Royal Academy.*  
 A handsome countenance, with a good expression of low cunning, something of Sir Joshua's style.
218. "Gipsy Encampment" ..... A. E. Chalon, R.A.  
 The composition is fine, but there is a hardness in the style of colouring, and in the shadows, particularly in the centre mass of shadow under the trees—a want of transparency. The subject is worn out by Morland, and others, and it requires something very original to make it satisfy examination.
217. "Countess of Wilton" ..... Sir Thomas Lawrence, P.R.A.  
*Earl of Wilton.*  
 A beauteous expression of a feminine and sensible countenance. But here again is a neck too long and apparently an unnatural swelling on the side, from the right scalenus muscle being too strongly expressed.
216. "Portrait of Dr. Cyril Jackson, Dean of Christ Church"  
 William Owen, R.A. *Christ Church, Oxford.*  
 It is a fine portrait, and the catalogue informs us that it was from this picture Chantry made his noble statue of the Dean, now at Christ Church, and that Chantry never saw Dr. Jackson.



219. "Miss Croker (now Lady Barrow)" ..... Sir Thomas Lawrence, R.A.  
*Right Hon. J. W. Croker.*

A beautiful expression of lovely features ; perhaps one of Lawrence's best portraits.

220. "Right Hon. John Wilson Croker" .. Sir Thomas Lawrence.  
*Right Hon. J. W. Croker.*

A sensible head, well expressed.

221. "Master Lambton" ..... Sir Thomas Lawrence, P.R.A.  
*Earl of Durham.*

This is a richly-coloured painting of a lovely youth ; but perhaps it is not perfectly natural in expression or attitude.

222. "George IV. when Prince of Wales" .. Sir W. Beechy, R.A.  
*Royal Academy.*

Taken when the "First gentleman of Europe" was young.

225. "The Slave Market" ..... W. J. Muller.  
*R. G. R.*

A fine composition, truthful in character, costume, and expression.

226. "Bivouac of Cupids" ..... W. Etty, R.A.  
*Joseph Gillott, Esq.*

It is a dirty painting in colour, and the countenances badly drawn and expressed ; the cupid fondling the female form in the centre is a vulgar, dirty child. Fortunately, all the varnish and paint is cracking, and in a few years it will be considered best perhaps to burn it with the others.

224. "Cologne, the Arrival of the Packet Boat—Evening"  
 J. M. W. Turner, R.A. *John Naylor, Esq.*

The catalogue informs us that it was sold at Mr. Wadmore's sale, in 1854, for 2,000 guineas. It is a wonderful expression of moving waves, with a glorious evening atmosphere.

223. "Landscape" ..... Sir A. Callcott, R. A.  
*Lord de Tabley.*

It is a composition of great beauty, and well painted ; but it is placed too high to be seen with advantage.

230. "Ganymede" ..... W. Hilton, R.A.  
*Royal Academy.*

Ganymede, as the fable says, was the son of Tros, King of Troy, carried off by Jupiter in the form of an eagle ; and afterwards made cup-bearer to the gods, to serve them with nectar, after Hebe was dismissed. If painters will take up such a subject, they should adhere to the true personification—a noble eagle and a beautiful youth. Hilton has failed in this.

229. "Vintage at Macon" ..... J. M. W. Turner, R.A.  
*Earl of Yarborough.*

This fine composition is now engraving, and the catalogue informs us that with that of the "Wreck of the Minotaur," both have been engraved at Lord Yarborough's sole expense, and presented to the Artists' General Benevolent Institution, in the hope that other proprietors of valuable pictures, may be induced to follow his lordship's excellent example. I trust it may be so.

227. "Cromer" ..... W. Collins, R.A.  
*Joseph Gillott, Esq.*

A fine expression of the effect of evening—it seems a truthful representation.

228. "Sunrise—Mouth of the Thames, with Men-of-War" ..... J.  
M. W. Turner, R.A. *William Wells, Esq.*

This is one of Turner's exquisite sea scenes—he seemed to have an earnest love for such expressions by his pencil—we can only look at it to admire the talent displayed.

235. "The Jew's Harp" ..... Sir David Wilkie, R.A.  
*W. Wells, Esq.*

This is the first picture of Wilkie's that was engraved, and it is quite a cabinet gem of art, so truthful is it, and characteristic.

236. "Girl at a Balcony" ..... G. S. Newton, R.A.  
*William Wells, Esq.*

It is prettily painted, but it has not the truthfulness of simple nature. It is too theatrical.

234. "The Toilette" ..... William Etty.  
*Thomas Todd, Esq.*

Another Etty. What a sad feeling it awakens, that any encouragement to the production of such works should prevail with those who call themselves patrons of art!

233. "Morning" ..... J. A. Callcott, R.A.  
*Royal Academy.*

It appears truthful in composition; but the colouring flat, and wanting atmospheric tone.

232. "Dolbadarn Castle" ..... J. M. W. Turner, R.A.  
*Royal Academy.*

This was Turner's Diploma Picture. Exhibited in 1799. It appears to have become darker in tone, but it is placed too high to be seen with advantage, which is to be regretted.

331. "Venus Discovering Cupid" .....W. Hilton, R. A.  
*William Bashall, Esq.*  
 What Venus is doing cannot be perceived at the height at which the picture is placed.
241. "Macbeth" .....B. R. Haydon.  
*Sir G. H. Beaumont*  
 To understand the history of, and the mind of the artist in this picture, refer to Haydon's life. It has its beauties and its blemishes.
240. "Sleeping Nymph and Satyrs" .....W. Etty, R. A.  
*Royal Academy.*  
 A large painting ; grossly conceived and expressed, as usual by this artist.
238. "The Gossips" .....Wm. Collins, R. A.  
*J. Ashton, Esq.*  
 A simple composition, well painted.
237. "Hop Gatherers" .....Wm. Collins, R. A.  
*Wm. Wells, Esq.*  
 Well painted, but the children look too seriously thoughtful.
239. "Saltash" .....J. M. W. Turner, R. A.  
*John Müller, Esq.*  
 A simple scene ; the effect of an evening atmosphere and sun well expressed and beautifully transparent in the shadows, which occupy the great breadth of the painting.
245. "Highland Bridge" .....J. M. W. Turner, R. A.  
*John Müller, Esq.*  
 Truthfully expressive of the Highland scene and atmosphere.
244. "Sketch for Blind Man's Buff" .....Sir D. Wilkie, R. A.  
*The Misses Bredell.*  
 Admirably composed and full of spirit.
243. "Salisbury Cathedral" .....John Constable, R. A.  
*Samuel Ashton, Esq.*  
 An attempt at the rainbow!—even Rubens failed in it ; but the composition is truthful, and the colouring spotty, as all by this artist are.
242. "Harvest Scene in the Highlands" .....Sir A. W. Callcott,  
 and Sir E. Landseer. *John Naylor, Esq.*  
 The painting seems to be highly worthy of examination, but it is placed too high to be seen with advantage.
246. "Rustic Hospitality" ..... William Collins, R. A.  
*William Marshall, Esq.*  
 A pleasing composition, and truthful, the little dog scenting the stranger is a natural incident, and assists in telling the story.

248. "Small Sea Piece" ..... J. M. W. Turner, R.A.  
*Miss B. Coult's.*

An exquisite cabinet picture of this great master, and a proof of his power of expression by colour.

249. "Cleopatra" ..... W. Etty, R.A.  
*Right Hon. H. Labouchere.*

An overcrowded barge, with a top-heavy cargo, floating in a dirty fluid. The sooner they are all drowned the better. Cleopatra had no palaces in the style of architecture here displayed, and unless there was a steam-power, or some other, to work the oars, the rowers must have been pigmies in size, and even then crowded as we read of in a slave ship. And yet the history of this painting is curious, and, I am sorry to say, sadly interesting to those who wish to promote a true taste for the art. The painting was commissioned by Sir Francis Freeling, who paid 170 guineas for it. Mr. Farrer, the well-known dealer, bought it at Sir Francis's sale, and vowed that it should not leave his hands for less than £1,000. I recollect hearing of this painting some years ago, and paid a visit to Mr. Farrer's private house, near Regent's Park, to see it, and was kindly permitted to examine it. The colours were then much brighter than they now are, but my impression was the same as I now have. That as a work of art it is worthless; and if the present proprietor gave £1,000 for it, I deeply regret the circumstance.

250. "River Scene" ..... W. J. Muller.  
*Charles Morgan, Esq.*

Truthful and beautiful; atmosphere, water, sky, all admirably expressed.

251. "Landscape and Cattle" ..... John Constable, R.A.  
*Sir George Beaumont.*

This work is placed too high to be well examined, but it appears to have been painted before Constable assumed the spotty style of colouring, which was afterwards one of the characteristics of his pictures.

256. "Barnes Terrace, on the Thames" ... J. M. W. Turner, R.A.  
*Samuel Ashton, Esq.*

To feel the beauty of this painting, it is well to close the eyes for a short time, which have been fatigued and overstrained, perhaps, by looking on so many works of art where the colours are strong and vivid, and the details of the objects represented, clearly made out. We have, in this picture, a volume of poetry before us; the vision of the dream of a hazy sunny atmosphere, spreading over a broad expanse of river, with distance and foreground objects only perceptible

through a mist, softened and illuminated by the rays of an evening sun ; and then, having relieved the nerves of vision, we shall be better able to see its truthfulness, and wonder at the skill of the painter. It is said that the black dog, which has just leaped upon the wall, is cut out of black paper, stuck on by Turner, and varnished over ; and that he felt some dark object of this kind was necessary to strengthen by contrast, the atmospheric effect ; to give life and materiality to the foreground, and thus enable the eye to perceive, and the mind to fancy the distance. Certainly if the dog was removed, a great part of the force of the illusion would be lost ; but, probably, Turner would have introduced some other dark object, as was his usual custom in his foregrounds. The dog is a happy thought realized.

253. "River Scene, Fishermen" ..... J. M. W. Turner, R.A.  
*Sir P. M. de Grey Egerton, Bart.*

It is marked in the catalogue as by Turner, but the frame has the name of Stark upon it. Whoever is the author, it is truthfully and beautifully painted.

264. "Coast Scene" ..... J. M. W. Turner, R.A.  
*Francis Tongue Rufford, Esq.*

Close the eyes for a little time, and standing at a moderate distance, which must be regulated in some degree by your individual power of vision (for myself, about one-third of the width of the Saloon) ; look at this work of Turner's pencil, and you will feel that the waves are rolling down upon the shore, if ever you have been accustomed to view such a scene in nature :—and yet how simply painted as to colour ! I could wish that the clouds were not quite so deep in tone, but the better judgment of Turner thought it necessary perhaps. It is a fine specimen of Turner's talent, who could imitate it ?

265. "The Rent Day" ..... Sir D. Wilkie, R.A.  
*John Chapman, Esq.*

As in the moral character so in the pictorial ; how great is the beauty and force of truthfulness, and how difficult it is to keep up the character of falsehood. Thus, Wilkie's paintings please at once from their truthfulness, and have a power which commands admiration. In this painting, the artist has shown a talent for composition, and expression of variety of character suited to each individual introduced, which must have been derived, not only from attentive observation, but from a keen and retentive perception, which forms a rare talent in an artist. The story is told, and the scene brought before us so clearly, that we can feel the position of, and



almost discover the thoughts brought into the minds of each individual paying, or waiting their turn for paying, the amount of money which they feel must be demanded; and the execution of the painting, and tones of colour, are nearly as excellent as the drawing is correct.

259. "Distraining for Rent," painted 1815...Sir D. Wilkie, R.A.  
*William Wells, Esq.*

Quite equal, if not superior, to the last in power of expression and truthfulness; perhaps the careful handling of the pencil is not quite so perfect as in 265; but the circumstances of the subject itself, personified as they are by Wilkie's talent, awaken our sympathy for the unfortunate sufferers.

260. "The Gamekeeper," painted 1800—Sir David Wilkie, R.A.  
*Sir G. H. Beaumont, Bart.*

261. "The Artist's Parents," painted 1807...Sir D. Wilkie, R.A.  
*Mrs. Hunter.*

Both well painted, and pleasing specimens of his talent to portray character.

262. "Letter of Introduction" ..... Sir D. Wilkie, R.A.  
*Bonamy Dobree, Esq.*

An excellent specimen; the story well told.

266. "Walton Bridge, on the Thames"...J. M. W. Turner, R.A.  
*Joseph Gillott, Esq.*

What a truthful effect of light and atmosphere, on a quiet summer's day! with a perfect representation of the locality itself; it is pleasurable to look at it.

267. "Death of Sir Philip Sydney".....Sir D. Wilkie, R.A.  
*Bonamy Dobree, jun., Esq.*

Probably a sketch for a larger painting.

268. Small "Landscape".....Town.  
*W. Entwistle, Esq.*

It seems a delicate piece of colouring, but it is hung too high to be seen to advantage.

270. "Landscape".....Sir A. W. Callcott, R.A.  
*Earl of Durham.*

It appears weak in expression, and an imitation of the manner of Claude.

269. "Napoleon and Pius VII." ..... Sir D. Wilkie.  
*William Marshall, Esq.*

Wanting force and character, in composition and painting.

273. "The Storm" ..... W. Etty, R.A.  
*Manchester Royal Institution.*

Wretchedly untruthful in composition, colour, and design. The boat is too small, and the attitudes of the figures in such

a situation ridiculous. The drapery could not form such folds in a gale of wind ; and the surface the boat is placed upon, is not sea water agitated by wind.

272. "Henley House on the Thames" ... J. M. W. Turner, R.A.  
*John Miller, Esq.*

It is a relief, after looking at such a monstrosity as 273, to cast the sight upon a natural scene, beautifully expressed. I consider this as a remarkably fine specimen of 'Turner in his best days.

271. "The Dance" ..... W. J. Muller.  
*Francis Tongue Rufford, Esq.*

Perhaps this was a sketch for a larger painting, but it is full of character, and drawn with spirit and freedom.

274. "Guess my name" ..... S. D. Wilkie, R.A.  
*F. Perkins, Esq.*

The story is well told, and the painting careful and truthful.

277. "White House Landscape" ..... John Constable, R.A.  
*Richard Hemming, Esq.*

The colouring of this work is not so spotty as those of Constable's latter paintings, and therefore it is more pleasing, natural, and truthful.

275. "The Card Players" ..... S. D. Wilkie, R.A.  
*The Misses Bredell.*

Full of character, and truthful to the keenest examination.

278. "Italian Landscape" ..... Sir A. W. Callcot, R.A.  
*Earl of Durham.*

A beautiful scene, well composed and painted.

279. "Buying Fish on the Beach" ..... W. Collins, R.A.  
*Duke of Bedford.*

The sky seems to be admirably painted, but the work is placed too high to be well examined. The shadows of the figures on the fore ground do not appear to fall in the proper direction.

276. "The Student" ..... G. S. Newton, R.A.  
*The Royal Academy.*

How is it that with the strong light in front, the artist has chosen to cast all the dress of the student into deep shadow ? Is it for effect ? It is not truthful at any rate. Artists should look to the portraits of Wright, of Derby.

280. "Judgment of Solomon" ..... B. R. Haydon.  
*Sir. E. Landseer.*

Poor Haydon's large picture. To understand the history of its composition and painting, look into Haydon's Life, published from his MSS. It is not well coloured, and I cannot admire the composition ; but it must speak for itself.

281. "The Homeric Dance" ..... W. Etty, R.A.  
*John Tennant, Esq.*

I am not aware that Homer mentions any dance made round a man standing on his head, or his face and hands rather, with his heels in the air ; it may be so. I cannot observe any redeeming quality which should save this from the lot of the others. The composition is not graceful ; and as to little bits of colour in the nude, they hardly deserve notice ; although the drawing is more carefully attended to in this than in some others.

282. "Van Tromp" ..... J. M. W. Turner, R.A.  
*John Miller, Esq.*

There is an indistinctness about this painting, and a confusion which Turner's talent has not successfully mastered, and which the common eye cannot reconcile itself to ; and the colour of the shipping is fanciful in the extreme. I cannot view it with satisfaction.

283. "A Turk enjoying a Siesta" ..... R. P. Bonnington.  
*Thomas Birchall, Esq.*

This is a truthful painting, rich in colour and expression. The artist's works are better known in France, where he for a time resided, and where they are much esteemed. He died early, in 1828, at the age of 27. I believe this is the only specimen of his art in the Exhibition, and they are not common in England, which his early death may account for.

284. "The Hookabadar,"—painted in 1840... Sir D. Wilkie, R.A.

It does not represent the dress or character of an Indian Hookabadah, who is a servant to attend on his master's hooka. It might be taken from a model, by employing one of the Asiatics common in London, and dressing him for the occasion, as the countenance is good. It should be named, "An Asiatic in Repose smoking a Hooka."

288. "Meeting of the Waters" ..... J. M. W. Turner, R.A.  
*Joseph Gillott, Esq.*

The tones are sadly darkened, and the beauties hardly perceptible.

285. "Shylock and Jessica" ..... G. S. Newton, R. A.  
*Right Hon. H. Labouchere.*

Carefully painted, and characteristic ; but Jessica does not give the idea of a beautiful Jewess, although she is pretty.

287. "The Gentle Shepherd" ..... Sir D. Wilkie, R. A.  
*John Gibson Craig, Esq.*

It is not painted in Wilkie's best style, neither is it so truthful as others by his pencil.

286. "Two Boys on the Beech" ..... W. Collins, R. A.  
*Thomas Baring, Esq.*

Very pleasingly expressed and coloured.

292. "Tabley Lake and Tower" ..... J. M. W. Turner, M. A.  
*Lord de Tabley.*

This is a beautiful specimen of Turner's art,—a simple and truthful representation. The clouds are moving with the wind, and the fresh breeze agitates the water in such forms as nature presents under the circumstances. The light and shade is finely distributed for the best effect.

291. "Casket Scene from 'Gil Blas'" ..... G. S. Newton, R. A.  
*Duke of Bedford.*

The painting is well composed, and the expression of character truthful, but the colour is harsh.

289. "Clytie" ..... John Martin.  
*Earl Grey.*

A fine romantic expression of this singular artist. The perspective of distance is powerfully shown by atmospheric effect, and there is a richness and a romance in the composition which is pleasing to look upon.

290. "The Sphinx" ..... W. J. Muller.  
*John Davis, Esq.*

It is a solemn scene of Egyptian solitude, and the mind is carried by the contemplation of it to the times of the Pharaohs, when the imagination peoples the desert now surrounding this wonderful piece of sculpture standing by itself. It is placed too high to examine, but appears to be well painted.

293. "Young Anglers" ..... William Collins, R. A.  
*Royal Academy.*

A pleasing rustic scene ; the two boys life-like, and the whole painted with a fine effect of colour.

295. "Pas de Calais" ..... J. M. W. Turner, R. A.  
*John Naylor, Esq.*

If we stand and look at this for a short time, at a moderate distance, I think we can conceive what was the painter's intention. It was to represent the open sea as the waves are seen in broad daylight from the deck of a vessel. The French boats in the distance, and the old city looming through the atmosphere, in the distance, are finely expressed.

294. "Sun rising through Vapour" .....J. M. W. Turner, R.A.  
*John Chapman, Esq.*

Let this painting be looked at under the circumstances I have previously recommended : close the eyes for a time, and, standing at a distance, you will be struck with the truthfulness.—Surely there is a mist before us, veiling the sun and the distance by its vaporous moisture floating in the atmosphere.

296. "Prayers in the Desert".....W. J. Muller.  
*W Sharpe, Esq.*

I have witnessed such a scene !—it is a truthful composition, and beautifully expressed.

299. "Boulevard at Paris" ..... William Collins, R.A.  
*Duke of Newcastle.*

The scene is well represented, and painted with more distinctness of colouring than usual by this artist ; and I believe it, from my own recollections, to be true in expression of the locality and character of the people.

300. "The Dead Bird" ..... W. Collins, R.A.  
*Richard Hemming, Esq.*

The sky and distance are pleasingly painted, but there is a weakness in the expression of feeling which the incident might give rise to.

298. "Barge passing a Lock" ..... John Constable, R.A.  
*W. O. Foster, Esq.*

Perhaps a different view of the same lock as represented in 257. It has all the beauty and truth of Constable's drawing—natural lights and shadows when breadth only is alluded to ; but still injured by that network of spotty lights, which is the characteristic of the artist.

297. "Falls of Schaffhausen" ..... J. M. W. Turner, R.A.  
*Lord de Tabley.*

The waters are rushing with irresistible force, threatening to tear away rocks and all before them ; and the whole scene appears to be beautifully composed ; but it is placed too high to be seen with advantage.



301. "Entry of Charles Stuart into Edinburgh".....T. Duncan,  
M R.S.A. *Alexander Hill, Esq.*

Flat and badly coloured ; and in many parts the drawing is defective. The females in the foreground on the right are ungraceful in their attitudes ; and perhaps the national characteristics are not sufficiently preserved in many of the figures.

302. "The Baggage Wagon" ..... W. J. Muller.  
*Samuel Ashton, Esq.*

A fine example of this lamented artist's talent, who, to the great loss of art, died before he reached his 39th year. We see the wagon, with its military load and attendants, truthfully represented on the road crossing Rainham Marshes—and the road and country appear to have been well soaked with late rain. The clearness of the painting is much to be admired.

303. "Venus and Anchises" .....B. R. Haydon.  
*Rev. H. Leicester.*

Well drawn academical studies, without any pretensions beyond as a painting.

304. "Venus and Adonis".....T. Phillips, R.A.  
*Royal Academy.*

The drawing and colouring pleasing, but the parallel folds of the sheet of the couch, stiff and ungraceful, as well as untrue.

305. "Gillingham, on the Medway" .....W. J. Muller.  
*Edward Rogett, Esq.*

What a pleasure there is, when the mind is at ease, to look at such a scene hung on our walls, when beautifully expressed and painted as this work is !

306. "Lord Chancellor Thurlow" ..... Thomas Phillips, R.A.  
*Rev. Chancellor Thurlow.*

A fine expressive portrait, well painted.

307. "Portrait of Callcott" ..... Sir E. Landseer, R.A.  
*J. Bickerstaff, Esq.*

It is unfinished, but the head is beautifully designed and coloured.

308. "Scene on the Medway".....Sir A. W. Callcott, R.A.  
*Earl of Durham.*

The shipping, boats, and scenery, drawn with care and truthfulness. The atmosphere is well expressed, and there is such a general calmness and quiet in the scene, that the eye conveys delight to the mind in contemplating it.

309. "Welsh Landscape" ..... W. J. Muller.  
*Charles Morgan, Esq.*  
 Has a character of beauty belonging to the scene, and it is well expressed.
310. "The Memnon". ..... W. J. Muller.  
*Joseph Gillott, Esq.*  
 We can observe the spirit and the solemnity of the scene ; the solitary grandeur is well expressed, but it is placed too high to be viewed with satisfaction.
311. "The Tomb of Cicero"..... Sir A. W. Callcott, R.A.  
*W. Marshall, Esq.*  
 It is, as the last, placed too high to be examined.
312. "The Irish Wedding"..... F. Goodall, A.R.A.  
*J. Bickerstaff, Esq.*  
 Full of character, exquisitely composed, expressed, and painted.
313. "Sweet Anne Page" ..... W. P. Frith, R.A.  
*G. Dechurst, Esq.*  
 We have the representation of a very pretty little maid, but it does not bring, to my mind, sweet Anne Page, of Shakspeare.
314. "Children round a Dancing Dog" ..... Gill.  
*W. Wells, Esq.*  
 A pretty little bit of innocent expression.
315. "Sir William Frazer, Bart." ..... F. Grant, Esq., R.A.  
*Sir William Frazer, Bart.*  
 A fine manly portrait, and well painted.
316. "Interior of an Italian Osteria" ..... Cope.  
*Mrs. Villebois.*  
 An excellent composition, well painted, and has the appearance of truthfulness, and characters well expressed.
319. "The Hay Field"..... T. M. Brown.  
*W. Morris, Esq.*  
 Appears to be carefully painted and coloured, in the Pre-Raphaelite style, but the colours hard and carpet pattern-like, as many of this new school are.
318. "The Outcast" ..... F. R. Herbert, R.A.  
*F. Shand, Esq.*  
 There is something expressive in the scene, which is well painted ; but the work does not tell its story, it may be fancied to represent a fine young girl, about to take a solitary walk in her garden, mourning for the loss of her canary.

317. "Allan Cunningham" ..... Boxall, A.R.A.  
*Peter Cunningham.*

It is a fine head, but it does not strike me, from remembrance of the original, as a very strong likeness.

320. "The Merry Making" ..... W. P. Frith, R.A.  
*John Naylor, Esq.*

The characters have been well studied, and are as well expressed. It is excellent in composition, and will bear examination, for it is well painted.

321. "The Rocky Lake" ..... Thomas Creswick, R.A.  
*Mark Philips, Esq.*

There is calmness and solemnity in the scene, but the water wants transparency and reflection.

322. "St. Ives" ..... E. W. Cooke, A.R.A.  
*Alderman Salomons.*

It is placed too high to be seen or examined with any satisfaction.

325. "Convent Thoughts" ..... C. A. Collins.  
*T. Combe, Esq.*

Carefully painted in the Pre-Raphaelite style. It seems to me to be a mistaken waste of time and labour, but the patience and industry of the artist must be admired, if the painting cannot.

323. "View of Oneglia" ..... E. W. Cooke, A.R.A.  
*Thomas Fairbairn, Esq.*

A pleasing cabinet picture, which seems well painted.

324. "The Salute at Venice" ..... E. W. Cooke, A.R.A.  
*Samuel Christie, Esq.*

The well known view of this church, in Venice, is finely painted, and the effect of clear daylight is well expressed.

326. "Song of the Troubadours" ..... P. F. Poole, A.R.A.  
*S. Mendell, Esq.*

A good composition, and characters well sustained; but why so much mistiness? is it to represent the mist of morning or evening? if so, this is not well represented.

323. "The Playground" ..... J. Webster, R.A.  
*Lord Overstone.*

Here is a truthful expression of the enjoyments, between the hours of study, of English school boys;—each individual has a character, and we may study their various countenances

and attitudes with curious enquiry, awakening much contemplative thought. In this artist's works we perceive good drawing ; pleasing, graceful, and natural grouping in composition ; and the colouring is simple and beautiful : above all, it appears to promise durability, which is a rare quality in the present day. It is probable that 50 years hence the painting will bear out its tones of colour as well as it does at present, because there is no overloading or palette-knife work, neither does any thickening medium appear to have been used with the colours.

327. " A Windfall " ..... J. Inskipp.

*R. Carruthers, Esq.*

The tone of colour prevailing is not pleasing. The youthful group is well drawn and composed ; but, perhaps, they are a little too well dressed to make the acquisition of the wood of any consequence ; and the fagots the girls are carrying do not appear to have come from the fallen branch.

331. " There is Life in the old Dog yet " . Sir E. Landseer, R.A.

*John Naylor, Esq.*

This is most true ; the man, the dogs, all but the stag, are living and breathing. How beautifully painted are the rocks, the distance, the hunter, and the animals ! the very substance of the branching antlers is imitated to life ; you may imagine that you can stretch out your hand and grasp them as they hang in front of the grey rock.

The great power of attraction in Landseer's works is their truthfulness ; by this I mean—in the composition or grouping of his animals and figures with appropriate scenery ;—in characteristic expression, suited to the action and circumstances ;—in correctness of form, or good drawing ;—in the use of appropriate colour and tone, in imitation of the subject represented ; and in the bold, free, and yet graceful and delicate handling of his pencil ; and with all these perfections, sometimes combined in one of his happiest productions, the genius and the talent of the artist command our admiration, and increase our love for the art. I do not mean that in every work that he has produced all these beauties are to be found—it would not be human to accomplish this—but some of them generally shine out gloriously ! I look upon this painting as a noble specimen—an honour to the British School of Art. No one can look at it without sympathising with the old hunter's feelings, and hoping for his safe return to his domestic home.

329. "Lear disinheriting Cordelia" ..... J. R. Herbert, R.A.  
*John Chapman, Esq.*

The composition is not pleasing, neither is the personification of the characters such as can bring to mind Shakspeare's affecting history ; even the architecture of the palace has no truthfulness of appropriate character.

330. "Pilgrims in Sight of Rome"...Sir C. L. Eastlake, P.R.A.  
*Duke of Bedford.*

It is finely composed, and there is a truthfulness in the costume,—the drapery well coloured and painted,—but there is a tameness and want of life in the various characters. A fine engraving of it has been made.

333. "Piracy of the Brides of Venice".....J. R. Herbert, R.A.  
*Rev. E. P. Owen.*

The composition of this painting is not without faults, and the expression is comparatively tame in the different characters. It is not effective in colour, neither correct in appropriate costume,—so that it wants truthfulness.

332. "The Glen at Eve" ..... M. Anthony.  
*E. A. Butler, Esq.*

The calm solitude of the scene, the sky, and reflections in the deep transparent water, are all admirably expressed.

334. "The Rubber" ..... T. Webster, R.A.

It is impossible to look at Mr. Webster's productions without pleasure, as there is good drawing and truthfulness in them ; and the countenances of the personages introduced into his scenes are always expressively appropriate. There is also great excellence in the colouring of this work.

335. "Puck on a Mushroom" .....R. Dadd.  
*Thomas Birchall, Esq.*

The vegetable Puck is seated upon is more like a *toadstool* than a mushroom ; and the Puck of Shakspeare is not personified here.

- 336 "Alexander and Diogenes" ..... Sir E. Landseer, R.A.

- 337 "Dignity and Impudence" ..... Sir E. Landseer, R.A.  
*Jacob Bell, Esq.*

The animals are characteristic of their assumed names, and painted with all the talent of this master.

- 338 "A passing Cloud" ..... J. C. Hook.  
*P. Arrowsmith, Esq.*

This is one of the productions of the new school of Pre-Raphaelites ; and there is careful labour, and a skill in the



handling of the pencil which is much to be admired. There is no carelessness here, and there can be no mistake about what is intended to be represented. The clouds of the sky appear natural,—the trees, the verdure, the cottage, and the lovers themselves ; and if Mr. Hook will be careful in the choice of his subjects and his tones of colour, and the gradations which distance produces, there is great promise from this specimen of his talent. In small cabinet pictures like this no one can object to minute pencilling, if good drawing, good colour, and truthfulness of tone for different distances are adhered to.

339. "Ratcatching" .....Sir E. Landseer, R.A.  
*John Chapman, Esq.*

Even in this humble subject, the talent for expression and truth of drawing of this eminent artist, are prominent features.

343. "Passage of the Magra" .....C. Stanfield, R.A.  
*Earl of Ellesmere.*

There is a rare combination of genius and talent shown in this beautiful work. The composition of the various military groups, artillery, and single figures, representing the irregularity of movement in crossing the rivers, are true to life, as is the pencilling and colour ; the distant mountains are grandly expressed ; the sky, the atmosphere, the earth, and the water are all executed with a tasteful mind for conception, and that perfection of handling for which this artist is justly to be admired.

344. "Palace of the Cæsars" .....J. B. Pyne.  
*J. B. Pyne, Esq.*

There is poetry in the conception and execution of this work ; and the atmospheric effect of an Italian climate is well expressed.

340. "Neapolitan Picture" .....T. Uwins, R.A.  
*H. Mc.Connell, Esq.*

This is a pleasing Neapolitan scene, apparently truthful in costume and expression, and it is well painted.

341. "Jacob and Rachel" .....William Dyce, R.A.  
*William Bower, Esq.*

It is carefully painted ; but Rachel looks sulky, and there is not the sweet, winning, but modest countenance. ("Sarah was tender eyed, but Rachel was beautiful and well favoured." xxix. Gen., verse 17.) The costumes and scenery, also, are not what we should conceive to be faithful.

342. "Lassie herding Sheep" ..... Sir E. Landseer, R.A.  
*W. Wells, Esq.*

Sheep well drawn and coloured, with a pleasing lassie. All truthful, and with a beautiful effect of broad light and shadow.

346. "Origin of the Irish Harp" ..... D. Maclise, R.A.  
*Alan Potter, Esq.*

There is no music in the composition or colouring of this work, at any rate. Had it been entitled a sea nymph playing to the finny tribe, the title would, perhaps, be more appropriate. It is, however, well painted.

345. "The Shepherd's Grave" ..... Sir E. Landseer, R.A.  
*William Wells, Esq.*

How true ! how expressive ! yet, how simple ! Who that has a faithful dog, does not feel his love for the canine species increased by looking at this ? Many a grave has not such a faithful mourner ; the good shepherd's body, after a useful life, perhaps, rests in a simple grave, his flock is in charge of another ; his cares, anxieties, and trials are over ; he is no longer exposed to summer heats and wintry storms ; we trust his spirit is in Heaven ; but we feel for the bereaved animal.

348. "A Dog and Cat" ..... Sir E. Landseer, R.A.  
*Sir P. M. de Grey Egerton, Bart.*

Another exquisite expression of form and character, and well painted.

347. "The Barber's Shop" ..... W. Mulready, R.A.  
*W. Mulready, R.A.*

Truly characteristic and life-like. How well the story is told !—The boy's attitude,—the profuse hair over his face, and the eyes peeping through,—and their expression,—the affectionate regard of the mother of the *darling* boy,—the rustic barber !—all is good and welcome, as bright sunshine after stormy weather, or a merry companion when the heart is glad ; and it is well painted.

349. "Joan of Arc at the Stake" ..... W. Etty, R.A.  
*Thomas Todd, Esq.*

Was there ever such a failure ! A clumsy-featured country girl, who looks as if she was going to blubber if she is not already doing so. But let it pass, it is one of Etty's that ought to go with the others ; his mind could not rise to the true expression of such a scene.

350. "The Slide" ..... T. Webster, R.A.  
*Mrs. Gibbons.*

Full of life and character, exquisitely expressed, composed with a display of the greatest ease and skill, and the droll incidents of such a scene are truly represented.

351. "The Sketchers" ..... Sir Charles Eastlake, P.R.A.  
*William Marshall, Esq.*

The work looks raw and hard in colour from the bad sky, but appears to be well designed.

- 353 "Dartmouth" ..... C. Stanfield, R.A.  
*J. M. c. Arthur, Esq.*

There is much beautiful colour and painting in this work. Water, waves, boats, and sky, with a fine atmospheric effect and truth of reflection, are all well executed.

352. "The Village Choir" ..... T. Webster, R.A.  
*Samuel Ashton, Esq.*

Most effective as to the treatment of colour, and life-like in composition and character. We think we can hear the sounds of the voices as we view the appropriate twists of the mouth and countenance, to give full expression to the words of the tuneful psalmody.

354. "Catherine Seyton" ..... Sir E. Landseer, R.A.  
*Richard Newsham, Esq.*

It is well painted, but it may be taken for any other person. If so named, there is nothing striking or characteristic of character.

356. "Train up a Child in the way he should go"... W. Mulready,  
R.A. *Thomas Baring, Esq.*

The pretty sisters are teaching the lesson, not perhaps in the best mode, by bestowing promiscuous charity by the way side. The idea of the timidity of the little brother, and the child's laying hold of the ear of the dog before he approaches too near the black men, is well conceived and expressed, and the whole scene is pleasing and well painted.

355. "The Forgotten Word" ..... W. Mulready, R.A.  
*Sir J. E. Swinburne.*

We can almost pity the poor boy, and wish to assist him with the lost word. It is life-like, and a pleasing piece of painting.

357. "The Bathers" ..... W. Mulready, R.A.  
*Thomas Baring, Esq.*

It is something in Etty's style, but the figures are badly drawn and coloured. I trust Etty will have no more followers in his gross and repulsive nudities.\*

358. "The Dog of Two Minds" ..... W. Mulready, R.A.  
*W. Wells, Esq.*

This is a life-like production, and tells the story well. The expression of the dog's indecision, and the boy standing prepared with his concealed whip, are truthfully characteristic.

360. "The Combat" ..... W. Etty, R.A.  
*Royal Scottish Academy.*

I have expressed my unfavourable sentiments of this artist's productions so strongly, and so often, that I will refrain on this occasion, leaving those who wish to examine this large work to form their unbiassed opinion. I cannot, however, refrain from stating that the idea of teaching any moral sentiment or virtue by such a composition seems to me preposterous.

359. "Christ Weeping over Jerusalem" ..... Sir C. L. Eastlake,  
P.R.A. *John Naylor, Esq.*

The folds of the draperies are well painted, and the colours well contrasted; but the expression of the countenances of the apostles, particularly, are by no means well made out. The two doves, and the hen with her chickens under her wings, as sympathising with our Saviour's expressions, are pleasingly introduced. A fine engraving has been made of this painting.

361. "The Wolf and the Lamb" ..... W. Mulready, R.A.  
*Her Majesty the Queen.*

If Mr. Mulready had never produced any other work from his studio, this would have been sufficient to have established his fame, the drawing and expression is so perfect. It is a great treat to look at the original, which her Majesty has kindly furnished, as few may have seen more than the beautiful engraving which is so common and justly popular.

\* I fear the practice of drawing from living models in a perfect state of nakedness, as is practised in our Schools of Art, cannot but be injurious to the sense of delicate feeling which should pervade the minds of all artists who desire to maintain the proper dignity of Art. Can they remember the words of our first parent, Adam: "And I was afraid, because I was naked; and I hid myself" (Gen. iii. 10 &c.), and yet continue to thrust into public exhibitions so many productions which are offensive to the virtuous female, of evil consequences to the young and thoughtless, and justly excite a feeling of condemnation in the minds of the most worthy of both sexes.

362. "Burchell and Sophia" ..... W. Mulready, R.A.  
*Thomas Baring, Esq.*

The figures are well drawn, characteristic, and graceful in attitude ; perhaps if the summer sky had been more simple, the effect would have been better. It is, however, very pleasing in the tones of colour prevailing through the whole composition.

366. "The Jung Frau" ..... J. D. Harding.  
*John Pritchard, Esq.*

This is a finely-treated expression of that well known mountain, as seen from the Wengern Alp, and is a sweet cabinet picture.

364. "Scene from 'St. Ronan's Well'" ..... W. Mulready, R.A.  
*Sir J. E. Swinburne, Bart.*

A beautiful expression in colour and truthfulness, and the characters well contrasted.

363. "The Travelling Druggist" ..... W. Mulready, R.A.  
*John Chipman, Esq.*

The composition is good, but the colouring not pleasing ; the vine leaves look as if they were made of leather ; they want delicacy of form, and the proper relief of light upon, and shade under them ; but the story is well told, and the personages truthful and characteristic.

365. "Looking at the Miniature" ..... C. R. Leslie, R.A.  
*Alderman Salomons.*

A very pleasing cabinet painting, without much expression.

368. "Baby's Turn" ..... C. W. Cope, R.A.  
*Edward Ragett, Esq.*

Excellentlly composed and painted.

369. "Uncle Toby and the Widow Wadman" ... C. R. Leslie, R.A.  
*Jacob Bell, Esq.*

Truly characteristic and well painted.

370. "Welcome, bonny boat !" ..... J. C. Hook, R.A.  
*Richard Newsham, Esq.*

The scene is well composed ; but there is a want of atmosphere, and the colouring is hard in tone.

372. "St. John preaching in the Wilderness" .... W. Etty, R.A.  
*Rev. Isaac Spencer.*

It looks too like an academy study, painted from a living model, without the artist's mind being employed in this conception. There is a solemn sacredness and romance in the



character of St. John which is not expressed in the picture ; and perhaps Etty's mind was incapable of conceiving it.

371. "The Death of Chatterton" ..... H. Wallis.  
*A. L. Egg, Esq.*

No one can pass this painting without being struck by its singular tone of colour ; and when we come to examine it, we find careful and excellent drawing and composition, delicate painting, truthful expression in every part except the hair, and the pathetic tale of the hour of the death of this youthful poet is told with an emphasis appealing to the heart at once. It is simply treated ; but the box of torn papers—the empty phial—the last smoke from the wick of the candle just gone out—the attic window, and the view over the tops of the houses,—all indicate a care in the composition, a mind to conceive and a hand to execute, of the rarest quality. But I cannot account for the blue-grey light with which the scene is illuminated. Daylight, through an open window—even the morning mist—could not convey such a tone ;—if a thin, blue gauze or muslin veil was stretched, so as to intercept and transmit the light, it might be so ;—but this is not supposed to be the case, therefore I must leave it to be explained. At any rate, there is enough to excite admiration in this excellent painting—to gratify curiosity—and to repay, with no common interest, the time spent in the examination of it ; and it forcibly recalls to mind the sad history of Chatterton's short life (he did not reach his 18th year), of his misdirected talents, his early practice of deceit, and want of honest principle, from which his unfortunate end may be traced.

374. "Prayer" ..... W. P. Frith, R.A.  
*H. W. Eaton, Esq.*

A domestic scene, sweetly expressed and well painted.

375. "Mother and Child" ..... J. Sant.  
*F. Fuller, Esq.*

A pleasing cabinet picture.

373. "Landscape, with Deer" ..... F. R. Lee, R.A.  
*William Wells, Esq.*

This is truthful, and beautifully painted.

377. "St. Michael's Mount" ..... C. Stanfield R.A.  
*H. W. Eaton, Esq.*

An exquisitely truthful expression of the romantic scene

376. "St. Donet's Castle" ..... James Ward, R.A.  
*C. T. Maud, Esq.*

The cattle in the foreground are drawn with great truthfulness and spirit ; but the fighting bulls appear diminutive by the side of the immense trunk of the fallen tree. The scene is, however, beautifully expressed.

378. " Scene from ' Henry VIII. ' " ..... C. R. Leslie, R. A.  
*J. K. Brunel, Esq.*

This is a pathetic representation of Queen Catherine, wasted in figure, and wan in countenance, delivering her last wishes to Cromwell, Earl of Essex. It is a fine composition, but the colouring is not pleasing.

379. " The Cat's Paw " ..... Sir E. Landseer, R. A.  
*Earl of Essex.*

The story is told at once, and the truthful expression of attitude and form, under the circumstances, and especially of the kittens, is admirable. This is one of those paintings of which you carry away a vivid recollection, after having once seen it.

380. " The Rivals " ..... C. R. Leslie, R. A.  
*F. Rodgett, Esq.*

It is characteristic, perhaps a little approaching to caricature. It is easy to detect that the grotesque figure stooping for the fan is not the favoured one.

381. " An Angel " ..... William Gale.  
*Thomas Fairbairn, Esq.*

It is not so carefully painted as so small a picture of such a subject should be. and the folds and shadows of the drapery are particularly ill expressed.

382. " The Highland Cabin " ..... Sir E. Landseer, R. A.  
*H. W. Eaton, Esq.*

Finely expressed and composed.

383. " Cattle " ..... T. S. Cooper, A.R.A.  
*Sir H. de Trafford, Bart.*

A remarkably truthful expression, and the cattle finely grouped. In colour and character all that can be desired.

384. " Eccelino in Prison " ..... S. A. Hart, R.A.  
*S. A. Hart, R.A.*

This is a fine composition, and well painted.

385. " Girl with Tambourine " ..... J. R. Herbert, R. A.  
*W. Bower, Esq.*

Finely drawn and expressed, but a more simple sky would have had a better effect.

386. "A Stage Coach Adventure" ..... W. P. Frith, R.A.  
*Mrs. Gibbons.*

Such an incident is happily not so common now a days as formerly. As represented, it shows a great talent for, and forcible expression of, comic humour; and we cannot but admire the truth with which the varied characters are depicted. The costumes are also appropriate, and it is well painted.

387. "The Wreck" ..... C. Stanfield, R.A.  
*T. Birchall, Esq.*

This sea-piece is beautifully painted, with a pleasing but most striking effect of contrasted colours, and yet quite natural. I suspect the scene must be on the coast of the Isle of Bute, looking towards Arran, as there is a shore and cliff exactly similar to it on the coast of that island.

388. "The Game Bag" ..... R. Ansdell.  
*H. W. Eaton, Esq.*

The grouping of this piece is admirable, and the painting, like most others of this master, truthful and natural in a superior degree.

389. "Waiting for the 'Times'" ..... R. W. Buss.  
*R. Napier, Esq.*

Characteristic and excellently painted.

390. "Juliet" ..... C. R. Leslie, R.A.  
*Sir G. H. Beaumont, Bart.*

A dark painting, with little expression of character.

392. "Sir Roger De Coverley Going to Church" ..... C. R. Leslie, R.A.  
*John Naylor, Esq.*

A pure and natural expression of an English scene, which must interest all who have ever attended a village church. The costume is appropriate for the time, and every character is, indeed, well expressed. There are yet retired villages in England where such a scene—and a pleasant scene it is—may still be witnessed.

391. "The Dogs of St. Bernard" ..... Sir E. Landseer.  
*J. Watts Russell, Esq.*

Perhaps this is as fine a specimen of Landseer as any at the Exhibition. The characteristic portraiture and expressions of the two dogs cannot be exceeded; the extreme whiteness of the snow on the right is rather fatiguing to the eye, but the scene would be so naturally.

393. "Passing Showers" .....T. Creswick, R. A.  
*Alderman Salomons.*

A most pleasing picture, and painted with artistic skill. The broad distribution of the light and shadow, the effect of the rain, and the rainy clouds in the sky, are so truthfully expressed that you could wish the man, his horse, and his dog good speed, to get under cover; and they are so well drawn and coloured that they seem in motion. The distant landscape is beautifully expressed, as well as the windmill.

395. "Opening of the Sixth Seal" .....F. Danby, R. A.  
*Francis Edwards, Esq.*

This is a highly impressive and wonderful conception of the painter, but the tones of colour are apparently darkening, owing to some bad medium or varnish which the painter, like many other modern painters, has used to promote temporary effect, and it will soon be a wreck, or ruined work, from this cause.

394. "Trial of a Witch" .....W. R. Frith, R. A.  
*Thomas Miller, Esq.*

A composition showing excellent talent. The tale is well told, and the black cat of the poor old woman accused of witchery is well brought in. The varied characters and groups are all skilfully grouped and expressed, and we may fancy ourselves in the old hall of the English county magistrate, as curious spectators and listeners.

398. "Peter the Great's First Interview with Catherine" ... A. L. Egg, Esq, R. A.  
*Thomas Miller, Esq.*

An incident in the well-known history of Catherine I. is here successfully represented. The woman bringing in the bottle is supposed to have been a daughter of a Lithuanian peasant. She was first married to a Swedish dragoon; he is supposed to have fallen soon after in battle; and when the Russians took Marienburgh, in 1702, she fell into the hands of one Russian general, who relinquished her to Prince Menzikoff. Peter the Great, in one of his journeys, was waited upon by her, as the scene represents, and falling in love with her, she was surrendered to him, and from the mistress she was acknowledged Empress, in 1713. It is carefully painted; in clear bright tones,—the characters and costumes well expressed,—and it is a painting that Mr. Egg may well be proud of.

397. "The Forest Portal" ..... R. Redgrave, R. A.  
*George Duckworth, Esq.*

The trees well delineated, and the transparency and reflection of the water truthful. It is a very pleasing production.

401. "The Village Coquette".....George Lance.  
*R. Hemming, Esq.*

Excellent in characteristic expression, and well painted.

399. "Battle of Bosworth" .....A. Cooper.  
*Earl of Durham.*

The composition is but that of a common battle piece; the colouring is bad, and there is no prominent excellence to notice.

400. "Fruit" ..... George Lance.  
*John Leech, Esq.*

Exquisitely and truthfully expressed and painted, and the variety of fruits arranged with true taste for colour and effect.

402. "Children of the Mist" ..... Sir E. Landseer, R. A.  
*Joseph Miller, Esq.*

The beautiful deer, and the atmospheric effect of mist truthfully represented.

403. "Burd Helen" \*.....W. L. Windus.  
*John Miller, Esq.*

\*It may be as well to say a word on Pre-Raphaelitism. As this is a painting finished with all the delicate pencilling and pains-taking labour of the new school, which appears to strive to represent things as they are in natural texture as much as possible,—and they have assumed a most difficult labour!—they would paint every leaf upon a tree if they could find room for the leaves, and every hair upon the head as a waving or twisted line; and they carry this minuteness of touch even to the *distant* trees, fields, and hedges, men, birds, animals—into the clouds of the sky, and the very blue of the sky also. What is the consequence? All their foregrounds are too weak, all their backgrounds too strong. To give that natural representation which the human mind receives, by the impression on the retina from outward objects, all this labour cannot be necessary, because, the human eye cannot see the real texture of any object in nature, when at a distance of a few yards; else, why do we take any object into our hands, and bring it to a moderate distance from the eye, that we may examine it? It is very true that, with a magnifying glass, we can find in a little spot on a photograph which represents a human head at a distance—that there are eyes, and nose, and features to be discovered; and, therefore, the Pre-Raphaelites may say it is but right to paint them; but they must recollect that the human eye, with all the wonders of the powers of vision, is not a magnifying glass; and that they can neither see, and, much more, they cannot paint in such a small space as the photograph head, the features the magnifying glass discovers. I wish that those who take me as a companion, will understand that this is my idea of the new school, which has been named. I cannot understand for what reason, Pre-Raphaelites. If we look close into their productions, we find that with all their delicate pencilling and waste of labour, they have made but a coarse and untrue representation of nature. I should like a Pre-Raphaelite to compare any head of hair which has yet been painted by a follower of this school, with the hair that Sir Joshua Reynolds has painted, with a few strokes of his brush and colour, in the Angels' heads, 46, Saloon D; with that of Miss Bowles, No. 20, Saloon H; and with the hair in some of Jeane Baptiste Grenze's, which is painted with a more careful pencil, in many of his works in the Exhibition; and, more generally, let them compare their productions with Landseer's "Spaniel and Rabbit," 405, Saloon E, said to be painted in two hours and a half, and surely the truth must be conveyed to their minds that as life is short, eyesight very precious to an artist, and that they must probably live by the sale of their productions they are mistaken in the style they have adopted; yet, I praise their industry, their earnestness, their intention to be truthful, it deserves the esteem of good men; and these are high virtues contrasted with the deep sin of carelessness and slovenly painting.



This painting of "Burd Helen" is not a natural expression. The scene is taken from an old ballad in the Percy collection, under the name of "Childe Waters." The knight who has wronged the female wishes to try the depth of her love for him, by cruel trials of patience and suffering. She has run a weary journey by his side, and he is now going to try her courage in crossing the deep and swollen river. Her countenance and her form is not feminine, neither is her bushy hair, as represented. The general tone and colour of the picture is ghostly and supernatural; and, whatever might be the knight's thoughts at the time, his reins would be more carefully held when his horse is about to plunge into a deep stream; and the head and eyes of the horse, as a natural expression of the animal, should be inclined towards the stream; contrary to all truth also, the hind legs and hind quarter of the animal are out of perspective as well as proportion; the eye of the spectator being always on a level with the horizon, a truth which many of the Pre-Raphaelites seem to forget.

404. "The Pet of the Common" ..... J. C. Horsley.  
*James Eden, Esq.*

Most pleasingly expressed, and truthful also; and well composed and painted; the incident of the mother ass's anxiety gives a life and truthfulness. It is a charming, innocent, cabinet picture.

405. "The Dog and Rabbit" ..... Sir E. Landseer, R.A.  
*W. Wells, Esq.*

Exquisitely truthful; the expression of the dog's head and eyes strikingly so; and this was the production of that eminent artist's pencil in the short space of two hours and a half!

409. "Shoeing" ..... Sir E. Landseer, R.A.  
*Jacob Bell, Esq.*

This well known painting has all the merits of the master, but the subject is too common to excite interest.

406. "Hare and Weazle" ..... Sir E. Landseer, R.A.  
*W. Wells, Esq.*

Excellent and worthy of the master.

410. "Arnolfo di Lapo" .. J. A. Hart, R.A.  
*Joseph Miller, Esq.*

This is an admirable performance in colour, drawing, and composition.

411. "Interior, with Fish" ..... E. W. Cooke, A.R.A.  
*W. Wells, Esq.*

Very truthful, and well painted.

408. "The Tight Shoe" ..... Richter.  
*William Marshall, Esq.*

It seems well painted, but is placed too high to be seen with any satisfaction.

We now enter

#### VESTIBULE 4.

418. "Lucy Ashton" ..... Henry Liverseege.

This is a sweet cabinet picture by that lamented Manchester-born artist, who died in his 29th year.

417. "The Inquiry" ..... Henry Liverseege.

Another truthful and characteristic production, showing a freedom of touch and breadth of tones, which is wonderful in one so young in years and self-taught.

414. "The Assassination of the Regent Murray ... Sir W. Allan,  
 R.A. *Duke of Bedford.*

A fine composition, well worth a few hours study. Murray, the natural son of James V., is well-known to have been appointed Regent of Scotland, after Queen Mary's marriage with Bothwell, the supposed murderer of Darnley, when nearly the whole country rose in arms against her, headed by Lords Morton and Murray; and Mary (Murray's half sister by blood) having given herself up to the hands of her enemies, was confined in Lochleven Castle, and compelled to resign her kingdom to her son, who was proclaimed King of Scotland, under the title of James VI. The circumstances of the Assassination of Murray, a fate which it is supposed by many he justly deserved, for his duplicity and cruel treatment of the unfortunate Queen, are represented in this painting.\* The characters are not all perhaps so well expressed, or so national as they should be; and the tone of colouring is rather too predominant in brown tints. Notwithstanding some faults, the artist has produced a painting which, as representing a remarkable event in history, is deservedly esteemed.

\* He was assassinated by a gentleman of the name of Hamilton, from private revenge.

415. "Durham Cathedral" ..... Glover.  
*Earl of Durham.*

This large view of the celebrated Cathedral is well painted and truthful. It is, however, sadly losing its tone of colour, from bad varnish or other causes.

416. "The Salterella" ..... Thomas Barber.  
*Joseph Dingwall, Esq.*

This Italian dance well represented ; the figures full of life and action, and truthful costume.

412. "Captain Macheath" ..... Henry Liverseege.  
*W. Slater, Esq.*

413. "Cobbett's Register" ..... Henry Liverseege.  
*J. Bentley, Esq.*

These two cabinet pictures are well painted, full of character, and delightful in tones of colour and chiaroscuro.

422. "The Fall of Babylon" ..... John Martin.  
*Earl of Durham.*

"The Fall of Babylon" is a scene which Martin could well imagine and execute, as far as endless perspective of walls, houses, terraces, palaces—with a sky rendered terrific by the representation of atmospheric phenomena : beyond this it is tame and unattractive, and in his figures he has failed, as usual.

421. "The Mock Election" ..... B. R. Haydon.  
*Her Majesty the Queen.*

To understand this painting—its history, and composition—Haydon's life, as composed from his journals, must be studied. In colouring and composition there is nothing that deserves admiration. It was purchased by George IV., and has thus fallen into Her Majesty's possession.

419. "Christopher Sly and Hostess" ..... Henry Liverseege.  
*R. S. Barlow, Esq.*

Well painted, and characteristic.

420. "Shepherd's Grace" ..... Sir W. Allan, R. A.  
*Royal Academy.*

The scene is simple and truthful ; but the children's heads are too much studied in drawing, and do not belong to the shepherd's family.

423. "The Recruit" ..... Henry Liverseege.  
*Richard Fort, Esq.*

A scene truthfully and cleverly represented, and the story well told ; the details are finished with a careful pencil where required.

424. "The Hireling Shepherd" ..... W. H. Hunt.  
*J. Broderip, Esq.*

This is a painting which attracts much attention, and, apparently, no small degree of admiration. Let us enquire what are the causes, and whether they are well founded. I have previously offered my remarks upon the new school, and therefore it is not necessary to repeat them here. There is no doubt that one cause of the pleasure derived from this picture is, that it is a transcript of a natural and pleasing rustic scene. We can feel that the artist has laboured with patient diligence and a careful hand to do his work, and that he has chosen colours which are natural and pleasing. The young woman is a truthful representation of a country lass, of a common and rather vulgar countenance; there is no attempt at silly prettiness, there is a reality in it. The young man also is a truthful representation of a rustic, and if his hair was not most sadly unnatural, the rest of his body might pass; but I can only compare the hair to strings of oakum, dyed in ochreous oil paint. Then, it does not tell the story quite well. Is the young man the hireling shepherd, who, by idly reposing with the damsel, picking up flowers and beetles to amuse her, has neglected his proper watchfulness over the flock, so as to let the sheep break into the standing corn? Or is the young woman the neglectful shepherdess, who has, by sleeping, from which she appears to be just awakened, been the culprit? I have heard it interpreted both ways; but to myself, the legs of the young man being bound with straw, apparently to prevent injury from thorny bushes as he wanders with the sheep, indicate him to be the shepherd; and we may ask, as the country is enclosed and cultivated, and there is no common with prickly bushes in sight, is the straw round the legs appropriate to the locality? In offering these remarks, I do not wish to depreciate Mr. Hunt's labours; there is much talent for expression, much natural truthfulness, and a great deal of patient labour shown, which is worthy of notice and admiration. Still, as one of the great objects of this Exhibition has been to improve the taste for art, and to promote its more general appreciation, it is most desirable that every object presented to the public in the collection, should have its merits and demerits enquired into.

426. "Reading the Bible in the Crypt of Old St. Paul's"...George  
 Harvey, R. S. A. *J. Torr, Esq.*

This is a fine composition, well painted, and the story well told.

425. "Sterne and the Grisette".....C. R. Leslie, R. A.  
*Thomas Miller, Esq.*

Truthful, characteristic, and well painted.

428. "Punch" ..... E. Davis,  
*Joseph Bull, Esq.*

Truthfully represented ; but there is a hardness in the colouring, and a great want of vivacious expression in the juvenile groups, which such a scene would give rise to.

430. "The Duet" ..... F. Stone, A.R.A.  
*Jacob Bell.*

It may be considered a pleasing cabinet picture.

431. "The Forrester's Family" ..... Sir E. Landseer, R. A.  
*H.M. The King of the Belgians.*

It is very pleasing and truthful, and no one can mistake from whose pencil the production has originated.

429. "Forgotten Vows" ..... C. A. Duval.  
*E. Loyd, Junr., Esq.*

It seems well painted, but it does not tell its story well.

434. "Rome, from the Garden of the Convent of San Onofrio,  
on Mount Janiculum" ..... David Roberts, R. A.  
*David Roberts, Esq.*

This large painting is, no doubt, a truthful representation of the scene, but it does not convey the vivid impression of one of Canaletto's views of cities ; and the artist having determined to throw so much of the city into shade, should have lighted up the parts, illuminated by the setting sun, more strongly ; and expressed the objects near the foreground more clearly, by reflected light with deeper shadow ; for shadows, as well as objects, are affected by the atmosphere, in the intensity of their tones, according to distance. From the want of strength in the foreground, it appears to me that there is a flatness, and want of expression in this otherwise grand work.

435. "The Stag at Bay" ..... Sir E. Landseer, R. A.  
*Marquis of Breadalbane.*

This well known production of the eminent artist is, like most of his other works executed in the prime of his days, a noble specimen of his truthfulness and talent as an animal painter. It needs no description ; the work tells its story in an instant.

432. "Heloise" ..... Sir C. Eastlake, P.R.A.  
*Lord Crewe.*

It is weak in colour and shadow, and does not convey the idea of this singularly attractive beauty, as the imagination personifies her.



433. "The Prosperous days of Job" ..... W. T. C. Dobson.  
*Henry Houldsworth, Esq.*

In this exquisitely clear and carefully painted production it is to be regretted that there is not sufficient of the Asiatic character and costume to carry with it the excellence of truthfulness. Again, Job is represented as too young. The first we hear of Job in his prosperity—in the height of his prosperity—is, that he had seven sons and three daughters, and abundance of sheep and cattle, and that he rose early in the morning and offered burnt offerings for his children's sake—"thus did Job continually." This was the time of the height of his prosperity. I cannot reconcile myself therefore to this youthful Job, who, according to the customs of the East could not at this age have been at the head of his family, and having such large possessions. I cannot divest myself of the personification of the man, who, when describing, in his own emphatic words, his former days of prosperity, says, "When I went out to the gate through the city—when I prepared my seat in the street! the young men saw me, and hid themselves; and the aged arose and stood up. The princes refrained talking, and laid their hand on their mouth." Such was the Job of the Holy Scripture, and I can receive no other. It may be that having resided a great part of my life in the East, the truthful description in the Bible conveys a stronger impression than to others who have not been in such countries, so that I cannot fancy this youthful Job sitting in his seat at the gate, and the young men *hiding* themselves, which means that peculiar respect to age which they were taught from their early days, and which is still preserved. As this is a painting of great promise in the talent of the artist as to its execution, I feel it but as a necessary proof of my sincerity as a companion to the visitor's walk to record my sentiments upon it.

437. "Villier's, Duke of Buckingham, Rebuffed" ... A. L. Egg,  
*A.R.A. P. Dudgeon, Esq.*

This is well composed, and the clever handling of the colours is apparent; but the countenances are silly, and the subject hardly one worthy so good an artist's labour.

436. "Forgotten Vows recalled to Memory" ..... C. A. Duval.  
*E. Loyd, jun., Esq.*

This is a companion to 429, and is apparently as well painted, and perhaps tells its story more forcibly.

442. "Moses consigned to the Nile" ..... E. W. Eddis.  
*Lord Overstone.*

It is a large painting, and there is much expression in the

woman's countenance, but it does not bring to mind the Bible account of that interesting event in Moses's life; neither is the costume or the scenery correct. The daughter of Levi, the wife of a son of Levi went *alone* to the river and laid the goodly child in the flags, in his bulrush-boat, and his (the husband's) sister stood afar off to witness what would be done to him.

441. "Smugglers" ..... J. P. Knight, R.A.  
*H. Mc. Connell, Esq.*

Three eventful incidents in the life of a smuggler, well and truthfully executed, in one frame. The scenes are well composed and painted.

438. } "Flowers" ..... Miss M. Mutrie.  
 444. }

*H. Mc. Connell, Esq.*

These are simply and beautifully painted, and speak for themselves.

- 440 "Lytham Sandhills" ..... Richard Ansdell.  
*R. Newsham, Esq.*

A very truthful expression of the simple scene, and beautifully executed.

We now enter

## SALOON F.

445. "The Infant Samuel" ..... J. Sant.  
*W. Bashall, Esq.*

A very beautiful child, but having none of the characteristics of the child of a Jew.

446. "Flowers" ..... Miss Mutrie  
*C. Loddiges, Esq.*

Simply and correctly painted.

447. The Smile" ..... J. Webster, R.A.  
*W. Wells, Esq.*

A natural and life-like expression of children, perhaps if the little fellow with the orange had a smile in his eyes and the corner of his mouth, it would have increased the pleasure of looking at it. The dunce in the corner, with his book and foolscap, is a capital set off.

448. "The School" ..... T. Faed, A.R.S.A.  
*Richard Hemming, Esq.*

The characters full of expression, and the whole well composed

and painted. Perhaps it would be more truthful if the boys showed a little boyish timidity, in the presence of the venerable visitors, and had their attention more directed to them and the black servant, instead of their games of wild pranks ; but at any rate every character is well expressed.

449. "Professor Wilson" ..... Sir J. W. Gordon, P.R.S.A.  
*John Blackwood, Esq.*

A speaking portrait of the late eminent professor, and finely executed.

450. "Head of a Girl" ..... Bradley.  
*A. H. Novelli, Esq.*

Of no particular quality, but, as a specimen of the master, valuable.

451. "Flowers" ..... Miss M. Mutrie.  
*Jonas Cressingham, Esq.*

Well and simply painted ; perhaps a little more relief, by glazed shadows, in all this lady's drawings of flowers would improve them.

452. "The Frown".....T. Webster, R A.  
*W. Wells, Esq.*

Well expressed, and exciting pleasure by inspection from its truthfulness in the various characters of the boys.

453. "The Arrest of a Peasant Royalist in Brittany"...F. Goodall,  
A.R.A. *Calvert Toulmin, Esq.*

The story at once clearly told, and the characters all well designed ; it has, throughout, a convincing truthfulness, and shows excellent talent in the artist.

454. "The Obstinate Juryman".....G. B. O'Neil.  
*George Dewhurst, Esq.*

The composition is good, and the story well told ; but the colour is weak in tone, and not pleasing.

455. "Portrait of a Lady" ..... Sir J. W. Gordon, P.R.S.A.  
*Sir. J. W. Gordon.*

A beautiful countenance, and the whole well executed.

456. "Sunrise, off the Coast of the Isle of Arran"...J. Danby.  
*W. W. Warren, Esq.*

It appears beautifully expressed, but is placed too high to be seen with advantage.

457. "Cranmer, at the Traitor's Gate' ..... F. Goodal, A.R.A.  
*Thomas Graham, Esq.*

This is a fine composition, most truthfully and perfectly executed.

458. "The Hurdy-gurdy" ..... F. Goodall, A.R.A.  
*James Watts, Esq.*

It seems well painted, but is placed too high to be examined with satisfaction.

459. "Halt on the Fells" ..... T. S. Cooper, A.R.A.  
*Henry Blundell, Esq.*

An exquisite and truthful production of this talented artist.

461. "Portrait of Sir J. W. Gordon" ..... J. G. Gilbert, R.S.A.  
*Royal Scottish Academy.*

An admirable portrait, life-like, and finely painted.

460. "The Death of Foscari" ..... F. R. Pickersgill, A.R.A.  
*H. R. H. Prince Albert.*

There is something artificial in the composition, and the character and the colours are not natural; yet it is clearly and carefully painted.

464. "Charlotte Corday led to Execution" ... E. M. Ward, R.A.

Truly admirable in composition and expression, the characters highly truthful and characteristic in countenance, dress, and attitude; perhaps the shadows a little too black; but the story is told at once, it requires no interpreter.

463. "Loch Awe" ..... Mc.Culloch, R.S.A.  
*C. D. Young, Esq.*

An admirable expression of the scene, but perhaps the distant sky is brought *too near* by the very high coloured clouds, so that we do not feel the impression of distance.

462. Landscape—"The Red Gown" ..... M. Anthony.  
*Edward Rodgett, Esq.*

There is something so truthful and so expressive generally in the works of this admirable artist, that it is to be regretted that the picture is hung too high to be examined with satisfaction.

466. "Dr. Wardlaw" ..... D. Mc.Nee, R.S.A.  
*Congregation of the late Dr. Wardlaw, Glasgow.*

An admirable and speaking likeness of this late eminent preacher and estimable man.

465. "The Sacking of Basinghouse" ..... C. Landseer, R.A.  
*Jacob Bell, Esq.*

Notwithstanding that there has been a fine engraving of this painting, which, from the composition, pleases, I am disappointed with the original picture. The characters and the expressions appear too studied and artificial; you feel that

there are vivacity and strong expressions, but few natural ones, which would prevail in such a scene ; it is a painting well made up.

469. "The Ferry" ..... W. F. Witherington, R.A.  
*George Vaughan, Esq.*

Truthful and beautiful, it is simply but powerfully coloured ; a most pleasing painting in every respect.

468. "The Boy Daniel" ..... J. R. Herbert, R.A.  
*Richard Newsham, Esq.*

It is a fine intellectual boy, but he is not the Daniel of Scripture, who was one of the "children in whom was no blemish, but well favoured and skilful in all wisdom, and cunning in knowledge, and understanding science, and such as had ability in them to stand in the king's palace." However, it is a fine imagination of the painter, and a good subject to awaken excellent and contemplative thought.

467. "Lake and Mountains" ..... Thomas Creswick, R.A.  
*Alan Potter, Esq.*

It appears to be a beautiful expression of such a scene, but it is placed too high to be examined with pleasure or satisfaction.

470. "'Two Gentlemen of Verona'—Valentine rescuing Silvia."  
 W. H. Hunt. *Thomas Fairbairn, Esq.*

The countenances and the whole painting exquisitely handled, but why so much brightness of colour ? The light is bright, but it does not give the expression of sunshine ; and the leaves and herbage in the foreground are hard and papier maché-like, they want thinness and delicacy of form, and the relief of transparent shadows ; they do not appear natural productions having fallen on the earth, or growing in their natural form—in fact, throughout the whole of this highly finished and patiently-worked painting, there is a want of truthfulness, and the shadows are only half and weakly expressed.

471. "Landing of Ulysses" ..... J. Linnell.  
*John Graham, Esq.*

This is a fine subject, but, on this large scale, not suited to Mr. Linnell's pencil ; at a distance, the effect of the sun with the glorious but artificially arranged clouds, to produce perspective effect, has a deceptive attraction, but the whole of the foreground, and its group of figures, are weak, and both ill expressed and ill designed.

472. "John Gibson, R.A." ..... J. G. Gilbert, R.S.A.  
*Royal Scottish Academy.*



An expressive portrait. But why place all the body in the shade, and merely light up the countenance as if a policeman's lamp was used? It is very true that many of the old masters, and many, too many, alas, of the moderns, practice this; but it is not natural, it is not truthful, and these reasons are sufficient to condemn the practice.

473. "On the Sands, Barmouth" ..... A. Clint.  
*A. Clint, Esq.*

It seems well painted, but the work is placed too high to be seen to advantage.

474. "Owen Jones" ..... H. W. Phillips.  
*J. Scott Russell, Esq.*

An admirable portrait in design; but why use so chalky and affected a style of colouring?

475. "Crossing the Brook" ..... J. Linnell.  
*T. Wrigley, Esq.*

There is an expression of nature in the design, but it does not represent the earth and vegetation as nature formed them, neither as the eye perceives them at various distances. Yet there is patient labour to be admired, but not a careful pencil.

476. "The Letter from the Colonies" ..... T. Webster, R.A.  
*James Eden, Esq.*

Truly excellent and characteristic—the story well told.

477. "Midsummer Night's Dream" ..... Dadd.  
*Samuel Ashton, Esq.*

This is a hard, stiff, and badly-coloured production. From a distance it looks like a picture composed of small shells.

478. "The Lacemaker" ..... Mrs. Carpenter.  
*Mrs. Carpenter.*

A pleasing and natural composition, and well coloured, but wanting a little boldness of touch in the foreground.

484. "Battle of Roveredo,"—painted in 1851.....C. Stanfield,  
 R.A. *F. D. P. Astley, Esq.*

This is a grand composition, truthfully and beautifully executed—a noble specimen of this eminent artist.

479. "Italian Peasants" ..... Penry Williams.  
*Lady C. Schreiber.*

True to life, and beautifully expressed and coloured.

480. "The Heart's Complaint" ..... G. B. O'Neill.  
*William Sharp, Esq.*

This is an exquisite cabinet picture. Every character is

characteristic and life-like. The story is feelingly told, and it is well painted.

481. "The Last Gleam" ..... J. Linnell.  
*John Miller, Esq.*

In the effect of the sky and distance, wonderfully truthful and powerful in expression ; but the trees and foreground defectively painted. If artists will take to the style of delicate pencilling, they must expect to have their works well looked into. I have never yet seen a tree of Mr. J. Linnell's painting that will bear examination.

482. "Children going to School" ..... T. Webster, R.A.  
*T. Baring, Esq.*

In this work we have careful colouring, truthful drawing and expression of character ; and how pleasant it is to have our boyish days so pleasingly brought to mind. May Mr. Webster long live to continue to practice the art so beautifully and so innocently, and may every collection of paintings in the country have one or two of his productions to adorn and amuse in domestic life.

486. "The Sea Cave" ..... W. E. Frost, A.R.A.  
*R. J. Spiers, Esq.*

Poets may imagine such a scene, and Mr. Frost, with his delicate pencil and exquisite finish and colour, can embody the thought ; but, with all its beauty of execution, I cannot but lament that this talented artist does not take better subjects for his labour. It strikes me, also, that there is a little untruthful drawing, that the right thigh is too long, and that the knee could not, if it was in proper proportion, project over the thigh underneath, so far as represented.

487. "Children returning from School" ..... T. Webster, R.A.  
*T. Baring, Esq.*

Another of this artist's pleasing productions, and fit companion in excellence for No. 482.

488. "Strayed Sheep" ..... W. H. Hunt.  
*C. T. Maud, Esq.*

A laboured production, some parts of which are exquisitely beautiful. The distant calm sea and its reflections—the bank in middle distance, where the lights, the shadows, the vegetation, are exquisitely coloured ; and we see them represented with wonderful clearness and truthfulness, *as if the day was perfectly clear, and there was no visible atmosphere* ; but here is the danger—this strong and clear expression in the distance, how can it be maintained in the foreground ?—hence, we find that in this work it is weak in the extreme.

The plants are dimly expressed, it is true, but transparency, with clear distinct outline in objects, in near shadow, on such a day as this, should be maintained, perhaps more distinct than when in bright light—nay, certainly so. The Pre-Raphaelites seem to forget this, and without this expression, there is no truthfulness, which is what the pupils of this school seem to aim at. Again, what is this blue-gray in the shadows? It is not natural; it is overtoned; it looks like a trick, to give more power to the colours in the light. Again, let Mr. Hunt take care. I heard one or two visitors, evidently from the country by their simple, wholesome dress and conversation, exclaim, “Did you ever see such sheep! did you ever see such ears as that one has?” pointing to one in the foreground. Depend upon it, these visitors’ eyes were daily accustomed to see sheep, near and far off, and handle them, too, but not in the artist’s way; and I must say their observations appeared to me to be correctly founded.

489. “The Shrine” ..... Penry Williams.  
*Lady C. Schreiber.*

A work of moderate talent, executed with a careful pencil and colour; but the distance might have been expressed clearly, even in the subdued tone it is represented with.

492. “The Launch” ..... George Smith.  
*R. S. Barlow, Esq.*

This is pleasingly expressed, and there is a clever variety of expression in the countenances of the group of girls, indicative of their different dispositions.

493. “Cattle,”—painted 1827..... James Ward, R.A.  
*William Wells, Esq.*

The animals are expressed with striking life-like characters, and truthfulness in drawing, which might be expected from this master.

491. “Portrait of John Allen” ..... Sir E. Landseer, R.A.  
*General C. R. Fox.*

A very excellent specimen of Landseer’s talent as a portrait painter; perhaps a truthful likeness of the benevolent man represented.

496. “Flight of the Pagan Deities on the Dawn of Christianity,”  
—painted 1857..... F. R. Pickersgill, A.R.A.  
*T. Fairbairn, Esq.*

A most difficult subject for a painter to attempt. It is not pleasing in composition or colour.

494. "White and Red Roses".....Baxter.  
Thos. Todd, Esq.

A pleasing composition in colour and expression, but the hand over the breast not well drawn.

495. "Carrying Home the Deer".....Sir E. Landseer, R. A.  
William Wells, Esq.

Truthful and excellent in composition and expression; as such, we can view this painting with pleasure, and admire the talent of the artist.

497. "Sleeping Bloodhound" .....Sir E. Landseer, R. A.  
Jacob Bell, Esq.

The correct drawing, freedom of pencil, and characteristic expression of the animal, greatly to be admired.

499. "Dort on the Maas,"—painted 1850.....C. Stanfield, R. A.  
John Davis, Esq.

Every painting of Stanfield's is striking for careful execution, there is a clearness and perfection of handling in every part of his work; it is delightful to contemplate his calm and placid mirror-like water, as well as the shape, form, and expression of his waves in a moving sea; but still there is sometimes a want of force, a want of natural truth in the tones of his colours, a want of contrast by light and shade; but the present work, although I cannot help feeling how differently Turner would have treated it, has many excellencies, and is a beautiful example of his talent.

498. "Lord Cockburn".....Sir J. W. Gordon, P. R. S. A.  
Royal Scottish Academy.

There are no striking excellencies in this work to be remarked upon, but it may be a good likeness.

502. "Rienzi in the Forum" .....A. Elmore, R. A.  
J. Fenton, Esq.

This is a fine composition, the characters full of life and expression, forcible in colour and chiaroscuro, and the story well told, and the drawing is correct; but yet it fails to make the impression of truthfulness, which, I think, arises from too much care being shown in artificially grouping the figures, so as to give a theatrical cast to the scene.

503. "View on the Avon" .....J. B. Pyne.  
J. W. Brett, Esq.

This is a natural scene of great beauty, well expressed; with, however, Mr. Pyne's usual exaggeration of atmospheric effect, but more moderately shown in this work than in some others.





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